

JANUARY 1985

# HIGH FIDELITY

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FEATURING NEW TECHNOLOGIES

# 10 LAB TESTS!



## V I D E O

Mitsubishi

monitor/receiver

Vidicraft

video enhancer

## A U D I O

Denon receiver

Yamaha tuner

Technics turntable

Hafner preamp

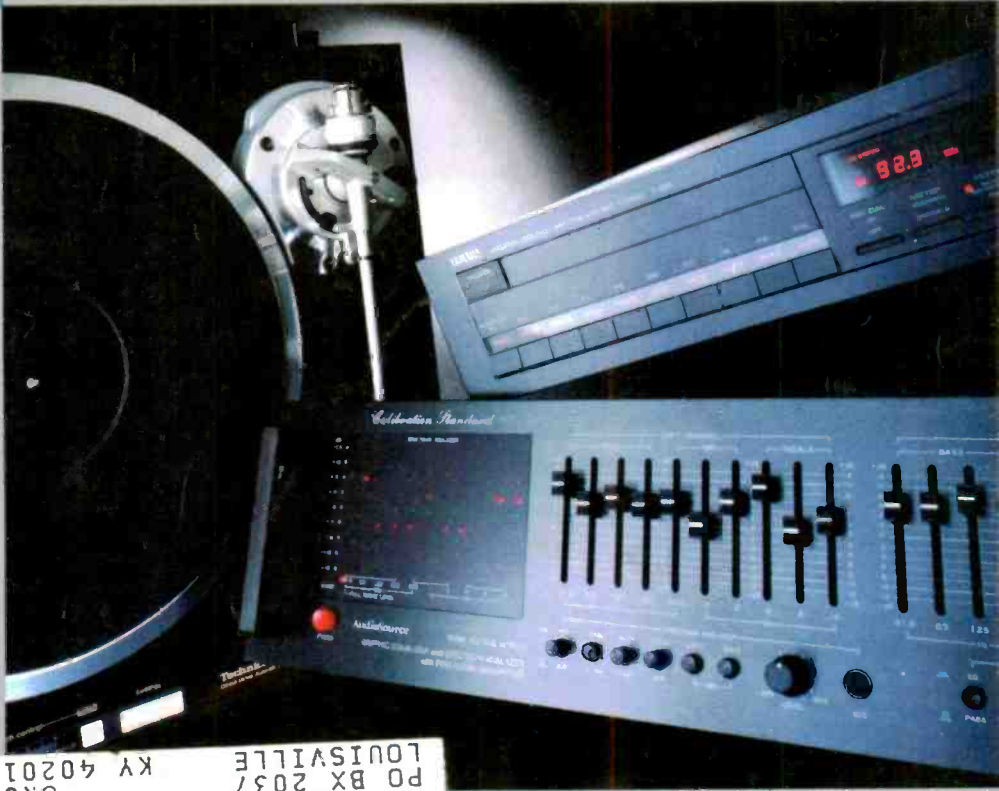
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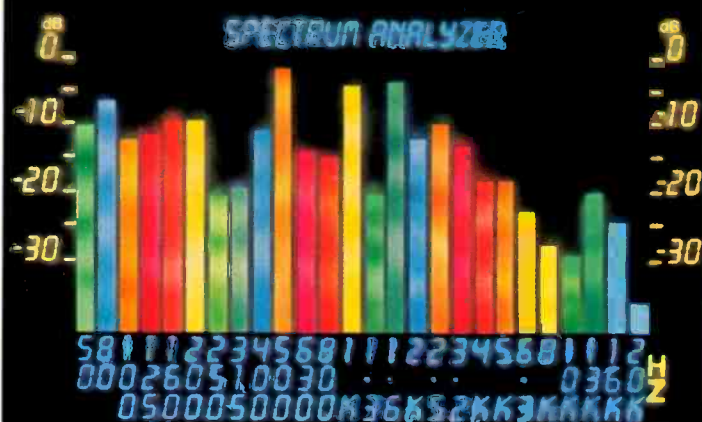


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Here you can see the superior sound of JVC's Hi-Fi VHS videotape.



The best-selling audio tape can't come close to the JVC videotape.

# JVC INTRODUCES THE VIDEO TAPE THAT SOUNDS BETTER THAN ANY AUDIO TAPE.



JVC's Hi-Fi VHS videotape will make any VHS recorder a top performer, but the picture quality isn't the whole picture. When used on one of the new Hi-Fi video decks, it actually sounds better than any audio tape you can buy.

Utilizing new titanium oxide for the first time ever, JVC® engineered this tape

especially for recording an audio signal deep within the magnetic coating. The result is sound reproduction of such high quality that it can significantly improve the sound quality of even the most advanced stereo system.

## A TAPE SO ADVANCED, IT HELPS WITH THE CLEANING.

Our Hi-Fi VHS tape gives you a picture so life-like it's startling. And the video head cleaning properties of JVC's unique titanium oxide coating help keep it that way, without drop outs. JVC videotapes are designed to keep your memories from fading.



The small VHS cassette delivers large-scale quality.

## SUPER HIGH GRADE COMPLETES THE PICTURE.

For perfect video quality, JVC's Super High

MAGNETIC TAPE DIVISION **VHS**

Grade videotape is what you should be looking at. It's the same tape we chose for our revolutionary TC-20 VHS-C cassette, used in our new ultra-light VideoMovie camcorder system. About the size of a deck of cards, this cassette delivers a level of quality way out of proportion to its size.

## GET A BETTER LOOK.

JVC makes an entire line of high quality videotape for VHS recorders, from Standard Grade right on up to Hi-Fi VHS. And remember, they are the only videotapes that come to you direct from the original developers of the VHS format: the people at JVC.

JVC videotapes—the more you see them, the better they look. You can buy them singly, or in convenient six packs.



For 36 hours of recording time in the EP or SLP modes.



# HIGH FIDELITY™

VOLUME 35 NUMBER 1

JANUARY 1985

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## INTRODUCING THE HOME DECK FOR THE ROAD. IT EVEN GOES INTO REVERSE AUTOMATICALLY.

Ever notice that tapes you've recorded at home don't sound as good when you play them in your car? That's because a car's acoustics are vastly different from a home's. That same tape that sounded great at home may now sound muddy, hollow, lifeless.

Happily, there's a quick, simple, effective remedy. The car EQ button on our new K-600 cassette deck. Push it in and record. The typical frequency response characteristics of your car are automatically compensated for.

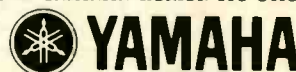
**CAR EQ**

Press this button to automatically compensate for the acoustic variance in most cars.

So the bass and midrange sound full and natural. Without boominess. And the highs come through loud and clear.

It's also uniquely easy to make recordings on the K-600. Use its Auto Fade Out and Auto Reverse functions, and you won't have to worry about ending Side One in the middle of a song. You'll get smooth, natural fade-outs (and fade-ins) in both directions. Automatically.

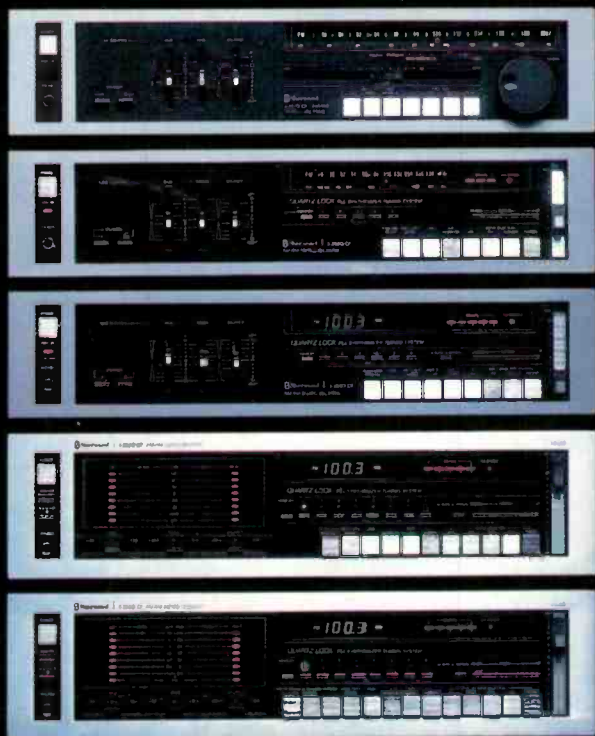
So test drive the K-600 at your Yamaha dealer. It's one home cassette deck that can add to your driving pleasure.



Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622

# “Sherwood products offer excellent performance at very reasonable prices.”

Leonard Feldman, *Audio Magazine*



The occasion of Mr. Feldman's comment was his review of our S2680-CP top-of-the-line receiver. His statement was sparked by the fact that, while quite affordable, the S2680-CP, like all Sherwood receivers, is designed and built with the care, precision and innovation which have become Sherwood trademarks.

**A tradition of affordable quality.** More than three decades ago Sherwood was founded on this philosophy: Through innovation, make quality audio equipment more affordable. That philosophy has been nurtured throughout Sherwood's history and is the foundation of our newest line of receivers.

**We never cut corners on sound.** All five Sherwood receivers deliver true high-fidelity performance. Even our budget-priced S2610-CP sounds better than many separate components. And the entire group is laced with features that can make significant differences in your listening enjoyment. Ultra-low-bass EQ, multi-deck dubbing, auto-scan digital tuning and discrete phono preamp circuitry are standard on several

Sherwood models, yet missing from many other brands, regardless of price.

**Certified Performance.** Sherwood is the only manufacturer to test and certify the performance of each individual receiver. On the outside of every carton you will find a certificate showing the measurement details of the power amp, phono preamp and FM tuner sections of each receiver. These are not just the rated specs; these are the actual measured performance data of the individual unit, so you know exactly what you're buying.

**Find out what the experts say.** Get the whole story on why Sherwood receivers—in Mr. Feldman's words—“...offer excellent performance at very reasonable prices.”

To get your own copy of his review of the S2680-CP and to find out just how much quality and innovation you can afford, visit your nearest Sherwood audio specialist today. To find him, call (800) 841-1412 during west coast business hours.

 **Sherwood**  
Quality and Innovation You Can Afford.

13845 Artesia Blvd., Cerritos, CA 90701 In Canada: The Pringle Group, Don Mills, Ontario

## About This Issue

PROGRESS OFTEN COMES in small steps. This is especially true with most of the audio and video components that make up today's home entertainment systems. A percentage point of distortion trimmed here, a little more headroom there, perhaps an innovative circuit—all are aimed at moving us ever closer to that Holy Grail of perfect music reproduction.

Every January for the past 13 years, we have devoted the heart of our magazine to test reports—ten, to be exact, or about twice our usual number. Our selection of components is based not so much on particular earthshaking breakthroughs as on typical audio and video products that accurately represent a cross section of what you'll find on a dealer's shelves.

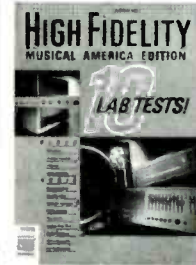
This year, though, each piece of equipment we have chosen also has a

new twist. For example, Denon's receiver incorporates a tuner section designed to notch out a strong FM station that is interfering with the one you want to listen to; Technics's turntable is one of the first with a pivoted P-mount tonearm; Hafler's preamp can be bought as a kit for \$150; Yamaha's tuner offers a variety of tuning options; and Ohm's speaker represents some new thinking on an old design. As our lab testing reveals, some of the ten components accomplish their goals better than others. As always, the significance of a particular development is validated by its survival over time.

Two of our columns this month augment our NEW TECHNOLOGIES coverage. In "Basically Speaking," Technical Editor Michael Riggs continues his report on the basics of television-picture reproduction and looks at the promise of digital TV. Also, regular contributor Robert Angus, appearing as guest "Autophile" columnist, explores a unique application for the Compact Disc.

Our music features run the gamut

from serious Sibelius to postpunk. First, in an exclusive interview, British freelance writer Paul Griffiths talks with Simon Rattle in Birmingham, England, as the young conductor begins an integral recording of Sibelius's seven symphonies. Readers of our MUSICAL AMERICA edition will find the first installment of a two-part article on the often neglected music of Jerome Kern. And in BACKBEAT, regular contributor John Morthland explores punk rock's offspring of the Eighties, hardcore. —W.T.



COVER DESIGN:  
Skip Johnston  
Cover Photo: Grant Roberts

ON THE COVER: Top: Mitsubishi CS-2061R monitor/receiver. Vidicraft Detailer III video image enhancer. Bottom: Technics SL-M2 turntable. Audiosource EQ-One Series II equalizer/spectrum analyzer. Yamaha T-80 tuner.

## Letters

### CDs Defended

I have been receiving HIGH FIDELITY for approximately eight months and have read with interest the many articles and comments concerning digital audio. I finally went to my local audio dealer for a demonstration and ended up buying a Sony CDP-200 Compact Disc player, which you reviewed in your January 1984 issue.

Less than an hour after getting it home, I realized that I would never buy another conventional record. The CD is vastly superior to previous media. As far as I'm concerned, it can be compared to making a jump from the Wright brothers directly to the space shuttle. I do not understand how anyone could still have real reservations about the Compact Disc system. Anyone who can hear, audiophile or not, can tell the difference immediately. An analog turntable, regardless of price, could never come close to duplicating the sound.

My advice to those who care about sound would be to stop buying conventional records, because CDs are so much better. My only regret is that I have a substantial collection of LPs (with music that I like) that will never be transferred to Compact Disc.

**Thomas R. Wiles**  
West Fork, Ark.

I am writing to comment on the continuing debate over the sound quality delivered by Compact Disc players. I bought one a week ago, and what I did not get was: a rumbling turntable, a misaligned cartridge, a stylus that has to be replaced twice a year, crackling and popping (even on so-called audiophile records), a step-up device for certain cartridges, record-cleaning paraphernalia, stylus-cleaning paraphernalia, or uppity salesmen cutting down my carefully con-

sidered component choices to sell me their inventory overstock. What I did get was 50 to 70 minutes of the best music I have ever heard, without having my listening interrupted by the need to turn over a record.

I don't care if some say the sampling rate is too low (whatever that means) or that the sound doesn't measure up to that of their ultra-high-end turntables (which cost ten times as much as my CD player). I couldn't get nearly the same sound from an analog turntable for the money I paid for my CD player. Now I can direct my attention to my real reason for having a stereo system: music, not maintenance. I never realized how much I dislike all the little chores involved with having a turntable. Now I seem to want to ignore my collection of 500 LPs in favor of my six CDs.

The best high-end turntable/tonearm/cartridge combinations are only as good as the records played on them. Faults are apparent now in the recording process that few knew about before the Compact Disc. There is no longer any room for these shoddy techniques. Thus, CD technology eventually will improve the sound of all recordings.

**Al Larson**  
Lake Worth, Fla.

I find the letters in your October 1984 issue very amusing ["More CD Debate"]. However, I strongly support Compact Discs for the following reasons:

1. CDs are extremely revealing of every detail, so they discourage recording engineers from attempting such tricks as multiking, overdub, reverb, and compression.
2. They suffer much less from the problems of wow and flutter, tape modulation noise, high-level overload, and mechanical resonance. The much-ballyhooed phase shift of digital is minuscule compared to analog's.
3. Their small size means easy storage and, more importantly means we need only one storage format for home, car, and portable use.
4. Most important, with proper care CDs

are virtually indestructible; all we need is a soft cloth to clean off the discs. Even with expensive record and stylus cleaners, a law of physics demands that both eventually wear out because of the friction from physical contact.

If these facts don't convince audiophiles, maybe we ought to let them hear Telarc's Compact Disc version of Aaron Copland's *Fanfare for the Common Man* (Telarc CD 80078). That should convert those doubting Thomases.

**Raymond Chuang**  
Sacramento, Calif.

E. Brad Meyer's piece on attempting to make a CD sound as good as an LP ["CD vs. LP: Little Things Matter," March] makes me angry. Is he trying to give digital a bad name, or does he not know anything about setting up a proper-sounding stereo system? Obviously, you should set speakers up so that they sound best to you. Record playback never even comes close to flat response: There is always a severe dropoff in the lowest bass. So to compensate, you put the speakers in positions that unnaturally increase the bass for a more normal sound. Enter the CD, with its ruler-flat response, and the sound will never be right unless you set the speakers up again from scratch.

As soon as I bought my CD player, I stopped using my record player and proceeded to move my speakers around for a few weeks until I liked the way they sounded. According to your articles, people are complaining about CDs not having the depth and ambience that the LP versions have. Well, my CDs are better than my LPs in this respect. I wish you could print what I think about Bob Carver's CD fixer. I have yet to hear a record that sounds as good as my worst CD. Anyone wanna buy a turntable?

**Tom Seiler**  
Ventura, Calif.

### Spin Dizzy

In your October issue, Vince Aletti notes the

# A to Bin 0.2 secs!

## CONTINUOUS PLAYBACK AND RECORDING.

Auto-reverse was a great idea. Quick-Reverse is a better one. It not only changes tape sides, it does something even more miraculous. It eliminates interruption between sides!

Aiwa engineers achieved this remarkable feat two ways: First, Aiwa's AD-R550 does its changing act fast: just 0.2 of a second from one side to the other! That's just half the story.

Just before the tape leader reaches the heads, a photo-electric sensor activates Aiwa's Quick-Reverse mechanism. That way, instead of giving you 15 seconds of leader, Aiwa gives you something unheard of...continuous playback and recording!

## DOLBY HX PROFESSIONAL

With Dolby's HX Professional, normal bias cassettes you record on the AD-R550 will actually outperform expensive chrome position tapes recorded on conventional decks! What's more, they can be played back on any deck, with the same superior results.

## UNPARALLELED PERFORMANCE MATCHED BY

## UNEQUALLED CONVENIENCE.

Activate Aiwa's unique Blank Skip feature and the AD-R550 will automatically move into Fast Forward mode when it senses more than 12 seconds of blank tape. That way, it skips any long pauses.

The Aiwa Quick-Reverse AD-R550. Catch it at your Aiwa dealer.

\*Dolby is a trademark of Dolby Labs.

# AIWA®

## SIMPLY ADVANCED

35 Oxford Dr. Moonachie, N. J. 07074  
In Canada, Shiro (Canada) Ltd.



STEREO CASSETTE DECK R550

Quick-Reverse: Aiwa's latest innovation in digital-ready cassette decks.



S-X1130 Audio/Video/Stereo Receiver

# *Introducing one brilliant idea on top of another.*

Unmatched FM Stereo/AM Stereo reception and video control makes them fantastic. X-Balanced circuitry makes them phenomenal. Sansui's 130 watt S-X1130 and 100 watt S-X1100 Quartz PLL Audio/Video receivers are so far advanced, they even have a special decoder that lets you receive broadcasts of all AM stereo systems. What's more, their unique X-Balanced circuitry cancels out external distortion and decisively eliminates IHM, for the purest all-around listening pleasure.

But the advantages don't stop there. Both receivers are complete Audio/Video control centers that are radically different—and significantly more versatile—than any others on the market. The S-X1130 delivers all the highly advanced audio and video performance of the S-X1100, with the added bonus of sharpness and fader controls for enhanced video art functions. And both units offer additional audio dexterity with "multidimension" for expanded stereo or simulated stereo, plus sound mixing capabilities.

For more brilliant, innovative ideas, check out our full line of superior receivers. You'll know why we're first, the second you hear us.

There's more worth hearing and seeing from Sansui. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071; Carson, CA 90746; Sansui Electric Co., Ltd., Tokyo, Japan.

**Sansui**

*Putting More Pleasure in Sound.*



popularity of the 12-inch single. Since I own more than sixty myself, I agree with him.

But what continues to frustrate me is the lack of standardization in this format. Some companies release 12-inches at 33 $\frac{1}{3}$  rpm, other companies at 45 rpm. RCA releases everything at 33 $\frac{1}{3}$ , Warner Bros. at 45—and CBS has developed a nasty tendency to flip-flop between the two. As if this isn't bad enough, cover art often obscures the label on the disc and includes no information about the speed of the record. This matters to consumers; some people like myself avoid the 45-rpm versions because they ruin established filing systems. Even radio deejays complain about this problem.

It is about time that companies start releasing 12-inches at one speed. If they can't do that, they should at least mark the covers.

**Robert F. Kilgour**  
Rowley, Mass.

*Consumers also complain that 12-inch singles recorded at 45 rpm are impossible to stack on a changer with others recorded at 33 $\frac{1}{3}$ . Plus, the automatic sensing features on some turntables "read" all 12-inch discs as long-playing albums. But the industry isn't likely to standardize anytime soon. Club deejays, who can help make or break a release, prefer the 45-rpm recordings because the mix sounds hotter. Also, contrary to your claim, Warner Bros. does occasionally release 12-inch singles at 33 $\frac{1}{3}$ .—Ed.*

## Father/Son Confusion

I was most interested in your story about pianist György Cziffra [October 1984] because it cleared up a lot of confusion out here. The presenters of his San Francisco recital [in September] billed him as "Georges" Cziffra! When we asked them if (or how) he was related to the famous Hungarian-born pianist György Cziffra, we were informed that Georges was the father of György—technically correct, but altogether misleading, what with the father-son Györgys.

Because some people attended the concert thinking that they were hearing this particular artist's father, it is little wonder that a listener was overheard saying on the way out, "He really looked much younger than I expected."

**Paul Hertelendy**  
Music Critic  
San Jose Mercury News  
San Jose, Calif.

## Beta Hi-Fi Availability

Your answer to Mr. Knight in the September [1984] "CrossTalk" implies that few Beta Hi-Fi titles are available. In fact, there are now more than 650, and Thorn, EMI, MGA, and United Artists, to name just a few companies, release new titles every month. I might add that Beta Hi-Fi software has been available since the first Hi-Fi VCRs were delivered in late 1983. Any of your readers who need information about software or the Beta format should feel free to call me: I would be happy to help them.

**Richard J. Quinlan**  
Aiwa America, Inc.  
Moonachie, N.J.

*Letters should be addressed to The Editor, HIGH FIDELITY, 825 7th Ave., New York, N.Y. 10019. All letters are subject to editing for brevity and clarity.*

# Ask any knowledgeable friend about flat frequency response, and you're likely to hear ADC.



The ADC SS-315X graphic equalizer/spectrum analyzer.

Flat frequency response is a key definition of high fidelity, and most audio systems can deliver it in the lab. But the room where you listen—its size, shape and acoustics—makes a huge difference in what you actually hear. So does the location of your speakers.

That's where ADC comes in—with the graphic equalizers whose design, engineering, construction and spec-meeting performance have made them the consistent leaders of the audio world.

For example, the SS-315X graphic equalizer/spectrum analyzer.

Here's how it works. Activate the pink-noise generator, which delivers a truly flat signal, 20 Hz-20 kHz, to your speakers. Sit in your favorite chair with the specially calibrated electret-condenser microphone at ear level. The spectrum analyzer will show you the inevitable peaks and valleys that the graphic equalizer can then eliminate. It's

as simple as that.

There's even more to the SS-315X. It has inputs for two recorders, and provides two-way tape dubbing, with or without equalization. A subsonic filter eliminates the power-robbing non-musical frequencies below 20 Hz. The equalizer section has ten frequency controls for each channel at exact one-octave intervals from 31.5 Hz-16 kHz, and with a broad  $\pm 15$ -dB control range for each.

Now, if you trust your ears so much that you don't need the spectrum analyzer, then all you need is our SS-115X, which features the identical superb graphic equalizer.

Of course, before you hear the results at home, you'll want to audition them at your ADC dealer.

Then you'll know how good everything can be—your stereo system, your room, your program sources. And your hearing.



71 Chapel St., Newton, Massachusetts 02195 Dept. B1  
Tel: 617-964-3210

# HIGH FIDELITY FOR YOUR EYES™

harman/kardon VCD1000 HIGH FIDELITY AUDIO / VIDEO CASSETTE DECK



**VCD-1000** - Having set the sonic standards for home audio, Harman Kardon now enters the world of home video by introducing high fidelity for your eyes! Harman Kardon applied its 30 years of technical expertise to an extraordinary new home entertainment product: The VCD-1000 VHS Hi-Fi.

A breathtaking audio product with high quality video, the VCD-1000 is the perfect link to an integrated audio / video system.

As with all renowned Harman Kardon products, the critical issues of the quality of the circuitry, construction and layout of components were expertly addressed. The VCD-1000 utilizes an advanced record / playback system which FM encodes the audio signal. This FM signal is recorded and played back via high speed rotating heads (1800 rpm), resulting in wide, flat frequency response (20Hz-20kHz,  $\pm 3$ dB), virtually non-existent wow-and-flutter (0.005%), and 80dB dynamic range.

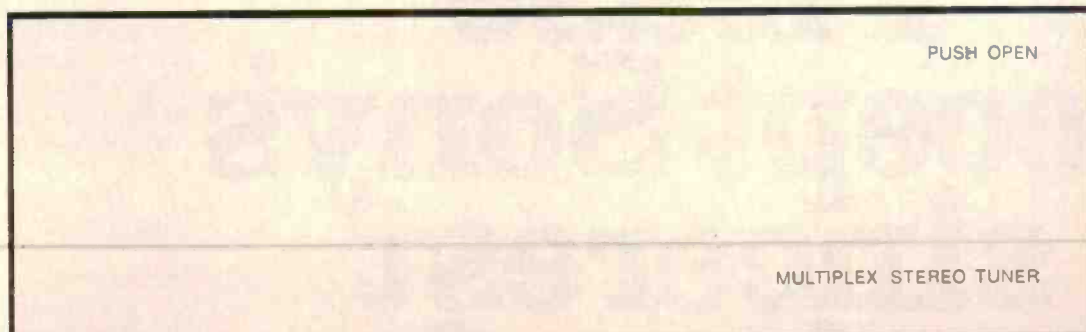
Custom-designed discrete filters are precisely tuned in pro-

duction to extend frequency response, critically align noise reduction and reduce high frequency distortion.

Applications of Harman Kardon acclaimed amplifier philosophies that are evident in the VCD-1000 are the use of discrete components for reduced distortion and the use of low negative feedback.

**Stereo TV Tuner** - The VCD-1000 incorporates a built-in 105 channel cable-ready stereo TV tuner, and is capable of receiving, recording and playing back high fidelity stereo TV broadcasts (with bi-lingual channel capability), even if you don't own a stereo TV yet. There is an independent audio tuner section resulting in improved sound quality from these stereo broadcasts.

The video section offers 4-event / 14-day programming; still frame; high speed forward and reverse picture search; full digital displays; slow motion and an infra-red remote control that duplicates all front panel functions.



**VM-100 Video Monitor-** To further refine the audio / video vista, Harman Kardon is introducing the VM-100... a 25" diagonal, high resolution video monitor. The VM-100 combines exceptional linearity and superb transient response to deliver a picture that can only compliment the high fidelity sound.

When incorporated with Harman Kardon's unparalleled audio components, your world of high fidelity audio / video enjoyment becomes boundless.

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## harman / kardon



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One noted audio critic at *High Fidelity* magazine said, "In all my road testing to date, I've never heard it so good... It can stand comparison against the best home CD players we've tested... The new Sony Car Compact Disc Player is the real thing in every sense."

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ARTIST	TITLE
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The Jacksons	Victory
Scandal	Warrior
Cyndi Lauper	She's So Unusual
Footloose	Soundtrack
Billy Joel	Innocent Man
Willie Nelson	Always on My Mind
Journey	Escape
Kenny Loggins	High Adventure
Miles Davis	Decoy
Jeff Beck	Wired
Meatloaf	Bat out of Hell
Bruce Springsteen	Darkness on the Edge of Town
Dan Fogelberg	Phoenix
ELO	Discovery
Billy Joel	Glass Houses
Toto	Turn Back
Men at Work	Business as Usual
The Jacksons	Triumph
John Williams	Rodrigo: Concierto de Aranjuez
Yo-Yo Ma/ Lorin Maazel	Lalo: Cello Concerto
Pinchas Zukerman	Mozart: Violin Concerti Nos. 3 & 5
Zubin Mehta	R. Strauss: Ein Heldenleben
Leonard Bernstein	Prokofiev: Symphony No. 5
Placido Domingo	Perhaps Love
Glenn Gould	Bach: Goldberg Variations
Wynton Marsalis	Haydn: Trumpet Concerto
Stevie Ray Vaughan	Couldn't Stand the Weather
Elvis Costello	My Aim Is True
Bob James & Earl Klugh	One on One

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# AUDIO/VIDEO Currents

New products and new technologies Edited by Peter Dobbin



## JBL's Best Ever

Said by the company to be its best-sounding speakers ever, the four models in JBL's Ti series combine exotic materials with typically fine craftsmanship. Each of the speakers—which range from the towering (52 inches high) 250Ti at \$1,700 to the compact 18Ti at \$270—uses a titanium dome tweeter. Titanium was chosen because of its high stiffness-to-mass ratio; indeed, sheets of titanium just 25 microns thick are used in the fabrication of the driver, which is said to be capable of flat response out to 27 kHz. Also new in the Ti series is a midrange driver with a filled polypropylene diaphragm, which JBL says avoids the chief disadvantage of other polymer cones (breakup at high playing levels) while maintaining the material's inherent advantages (such as high internal damping). The complete line consists of the four-way 250Ti (pictured here), which has a 14-inch woofer and an 8-inch lower-midrange driver; the more conventionally shaped 240Ti (\$840 each), a three-way system with a 14-inch woofer; the 120Ti (\$560 each), a three-way design with a 12-inch woofer; and the 18Ti, a two-way system with a 6½-inch low-frequency driver. All Ti speakers are finished in hand-rubbed Burmese teak veneers. For more information, write to JBL (8500 Balboa Blvd., Northridge, Calif. 91329).



## Nakamichi Enters The CD Arena

With two CD players and an \$80,000 industrial machine capable of recording on a variety of optical disc media, Nakamichi is making a strong commitment to disc-based digital audio. The CD players (OSM-7 and OSM-5) contain a variety of refinements that the company believes are crucial to

high-quality playback. Chief among these are a spring-mounted disc-drive system for greater immunity to shock, four-times oversampling and digital filtration, separate digital-to-analog (D/A) converters for each channel, and a direct-coupled analog output stage with linear-phase filters. The remote-controllable OSM-7 (\$1,300, pictured here) is equipped with a keypad for direct access to banded and indexed selections, a two-speed audible search function, and a repeat control for replay of an entire disc or a programmed sequence. The nonprogrammable OSM-5 (\$1,000) uses steppers for access to selections and is not remote controllable. Both models display current track number, tracks remaining, and elapsed or remaining time on the disc.

Nakamichi has not curtailed its work in the analog domain either. Its latest effort is a line of prerecorded cassettes duplicated in real time on specially modified ZX-9 decks. These music tapes are created on TDK metal stock, cut to the correct length for the particular program at hand. Running masters used in the duplication process are first-generation digital copies of the original master tape. The 25 titles in the Reference Recording Series are available with Dolby B or C encoding at \$18 each. Labels currently represented in the Nakamichi catalog include Sheffield, Telarc, and Delos.



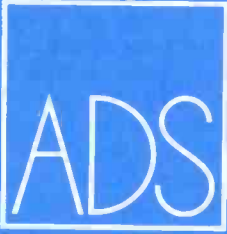
## Trinitron Refined

A pioneer in the field of video components, Sony is now bringing some of the performance and flexibility offered by Profeel separates to its Trinitron line with two monitor/receivers. Available with 20- or 25-inch screens, the new sets are equipped with BTSC decoding circuits for reception of stereo broadcasts. On-screen displays give visual confirmation of a variety of functions, ranging from channel, volume, and source-selector settings to the relative levels of the sharpness, brightness, and hue controls. Both models have data-grade picture tubes with a fine-dot pitch and black-tinted glass for increased resolution and



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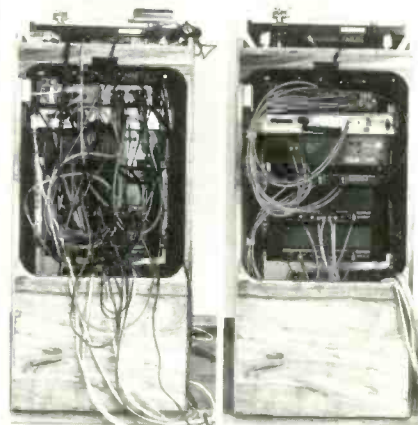
JANAČEK SINFONIETTA  
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DS-37999

contrast. Another particularly interesting feature is what Sony calls its Trinitone system, which enables you to vary the color temperature of the picture downward (for reddish whites) and upward (for bluish whites) from the standard setting. The models have three video/stereo-audio inputs and two sets of outputs. Shown here is the 25-inch KV-25XBR (\$1,200) and optional SU-171 stand. Though difficult to see in the photo, the stand has foot-switch controls for power, channel selection, and volume. For more information, write to Sony Consumer Products (Sony Dr., Park Ridge, N.J. 07656).

## Neatness Counts



Before and after with Cable Helpers

Monster Cable's answer to the problem of interconnect confusion is Cable Helpers—a cable dressing and labeling kit that enables you to trace connections quickly when changing audio and video components. The system includes cable ties, ladder straps for routing cables down the side of a rack or against baseboards, and self-adhesive tabs printed with input and output designations. The complete Cable Helpers system costs \$21, but separate packages of ties, ladder straps, and labels are also available for \$5, \$6, and \$10, respectively. For more information, write to Monster Cable (101 Townsend St., San Francisco, Calif. 94107).



## A Processor With Punch

Quite frankly, had we not heard the Barcus-Berry BBEE-2002 for ourselves, we might have doubted the claims made by the company for this \$850 signal processor. Called a speaker-reactance compensator, it hooks into the tape-monitor loop on a receiver or preamp and simulates the electrical characteristics of a typical dynamic speaker. After

a signal emerges from this surrogate load, it is compared to the input signal itself. If there are differences between the two, a multiband dynamic-gain circuit and phase compensator are activated to generate a corrective signal, which is fed back to the amplifier. According to Barcus-Berry, the process results in proper articulation of music's harmonic structure and better reproduction of program transients. Front-panel controls enable you to vary the characteristics of the surrogate load, thereby tuning the device for your particular speakers and taste. Our first impression of the BBE-2002 was quite positive, and we are looking forward to evaluating the unit in our own listening room. For more information, write to Barcus-Berry Electronics (5381 Production Dr., Huntington Beach, Calif. 92649).



### Third-Generation Players by Technics

Technics has revamped its CD player line with three new models. The SL-P3 (\$600) offers 15-band random-access programmability, full-function remote control, a cue function that causes the laser pickup to halt precisely at the beginning of a selection so that playback can start immediately on command, and a programmable music scan that plays from 1 to 99 seconds of each selection on a disc. This top-of-the-line unit is also equipped with index search, remaining disc-time readout, a subcode output terminal for future applications, and a loop function for repeated play of any interval on the disc. Particularly welcome, in our opinion, is the inclusion of a volume control on the unit's remote. The SL-P2 (\$500) is similar to the P3, but without a cue function, loop repeat, and output level control. The SL-P1 (\$400) also offers 15-band programmability and index search, but lacks a remote control and a few other convenience features. For more information, write to Technics (1 Panasonic Way, Secaucus, N.J. 07094).

### Laserdisc and CD Development

A process said to make short-run production of Laserdiscs and Compact Discs economical is being developed by Laservideo, Inc., of Chicago. A spokesman describes the process as being similar to contact printing in photography, involving the use of an "interneg" to transfer video and audio information to emulsion-coated discs. The

"...both the frequency-response curves and the crosstalk curves for left and right channels are essentially alike over the full audio range"



**"In this respect the TRX-3 was clearly the most outstanding cartridge we have tested so far."**

*Hirsch-Houck Report, Stereo Review, October 1984*

What this means in terms of sonic performance is nothing less than stable and precise stereo imaging. Something that every manufacturer of every component hopes to achieve, and that every experienced audiophile hopes to hear. And that the TRX-3 achieves like no other cartridge ever made. No wonder Julian Hirsch was so impressed.

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As for what the TRX-3 sounds like, Julian Hirsch puts it this way: "about as smooth-sounding and free of coloration as any cartridge I can think of. Certainly its frequency-response and crosstalk characteristics are superb, and its trackability and low distortion easily meet our own standards for a true top-quality cartridge!"

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company is currently using a version of this procedure to create what it calls Lasermaster discs—direct transfers of ¾- or 1-inch videotapes to emulsion-coated discs. Laser-video charges \$1,200 to make one of these direct transfers, which can be played on a standard Laserdisc machine.



### A Canadian Contender

Sold in mirror-imaged pairs, the ESM-2 from Energy Loudspeakers is a two-way ported design with an 8-inch polypropylene woofer and a 1-inch soft-dome tweeter. Ferrofluid in the tweeter's voice-coil assembly increases the driver's power-handling capacity and helps control resonances. The system, which uses a phase-corrected crossover network, measures 23¼ inches high by 10½ inches wide by 10½ inches deep and is said to deliver smooth, natural output from 40 Hz to 20 kHz. A pair of ESM-2s sells for \$330; stands are optional. For more information, write to Energy Loudspeakers (135 Torbay Rd., Markham, Ontario L3R 1G7).

### Stereo AM à la Pioneer

If you live within the receiving area of a station broadcasting a Motorola stereo-AM signal (a partial list of these stations appeared in the October 1984 "Auto-ophile"), you'll be delighted to know that Pioneer's first stereo-AM-equipped front end is now available. The KE-A433AM (\$300) has a selectable-bandwidth filter that enables you to optimize AM reception for different signal-strength conditions. The unit is also equipped with a Supertuner III stereo-FM section, 12 FM and 6 AM station presets, selectable tape EQ, a loudness control, and an automatic tape replay function. For more information, write to Pioneer Electronics (U.S.A.) Inc. (1925 E. Dominguez St., Long Beach, Calif. 90810).

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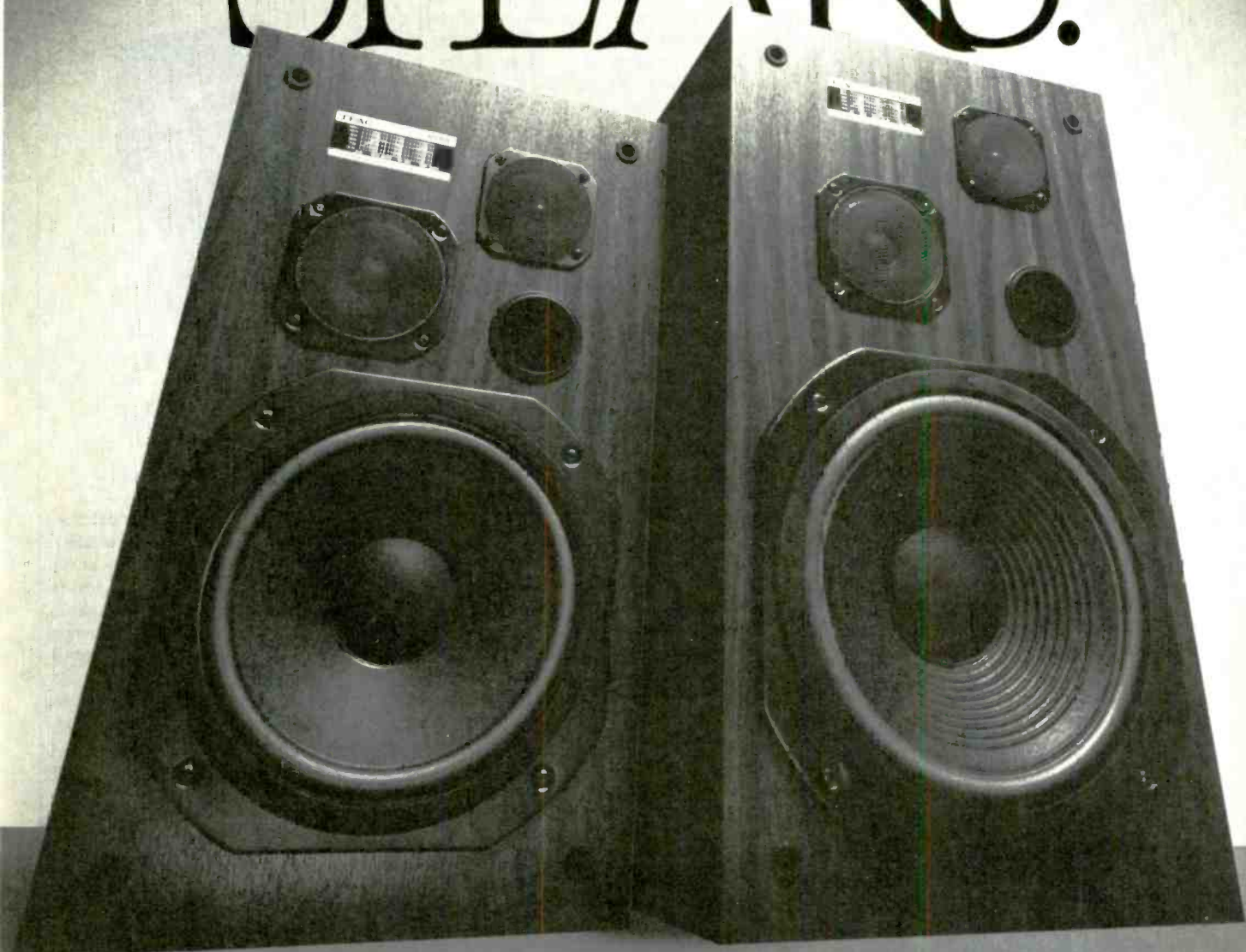
These units, which were individually given a "rave" review by AUDIO magazine, can be joined together with their optional rosewood sidepanels to become "...the finest receiver we have ever tested" (HIGH FIDELITY) and "a receiver of exceptional quality" (STEREO REVIEW).

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HFM-1/85



## Roll Your Own Video Color

The Showtime Video Ventures Model 7070 color processor offers an unusual array of controls for dubbing (or watching) video, lending it to everything from subtle remedial touchups to creative psychedelia. The \$380 device can remove residual color from black-and-white movies, adjust black reference, rotate the phase of the color carrier, adjust saturation and gain, correct flesh tones, and fade to black at the end of a scene. For more information, write to Showtime Video Ventures (2715 Fifth St., Tillamook, Ore. 97141).



## Infinity Gets Smaller

The RS-11 is the latest addition to Infinity's Reference Standard series of loudspeakers. The 12-inch-high acoustic-suspension system is just 7½ inches deep and 5¼ inches wide. Its driver complement consists of a 4-inch polypropylene woofer with a long-throw voice coil and a 1½-inch polycarbonate tweeter. Sensitivity is rated at 87 dB for a 1-watt input. For more information, write to Infinity Systems, Inc. (7030 Deering Ave., Canoga Park, Calif. 91304).

## Surrounded In Sound

Tate Audio, the sole remaining purveyor of logic-directed four-channel matrix technology, is quickening its activities in home video, anticipating mass enthusiasm for programming that incorporates "surround" audio effects. While the company itself is

concentrating on selling its decoder chip—with at least a dozen hardware licensees expected to be in the fold by next year—a subsidiary, Tate-Reber Productions, is hawking a mixing system said to make it easy to encode soundtracks with the surround information. The aim is to get theaterlike sound in programming for cable, broadcast stereo TV, Beta and VHS Hi-Fi, and videodisc. With the Tate-Reber system, a producer could even derive a feature film's theater soundtrack from one developed first for home video use. Hollywood's reaction is said to be enthusiastic in some quarters, and NBC reportedly is planning to use the Tate-Reber technique in its stereo broadcasts of *The Tonight Show*.



## A New Angle For Quad

Though justly famous for its rather extraordinary electrostatic loudspeaker, the ESL-63 (test report, July 1984), Quad has never attracted a wide audience in the U.S. for its line of English-made audio electronics. And 'tis a shame, really. Quad's preamps have always been paradigms of control flexibility and wise ergonomics, and its power amps used feedforward circuits to reduce distortion years before the topology was rediscovered in the East.

Assessing the situation, the company recently decided that a bold new cosmetic tack was in order, and the result is what you see here. With their matching anthracite-gray faceplates, the Model 34 preamp, FM-4 tuner, and 405-2 power amp now have a more neutral appearance, making them visually correct even in the most conservative settings. But the truly eye-catching element is the stand. Finished in the same shade of gray, it supports all three components with stylish grace. Particularly nice is the stand's back piece, which gives a finished appearance to the ensemble by hiding the interconnect cables. For more information, write to Quad (695 Oak Grove Ave., Menlo Park, Calif. 94025).

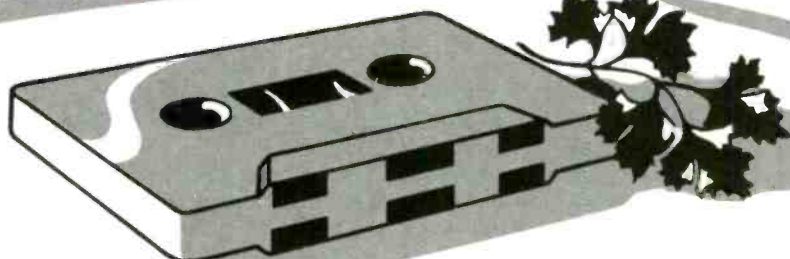
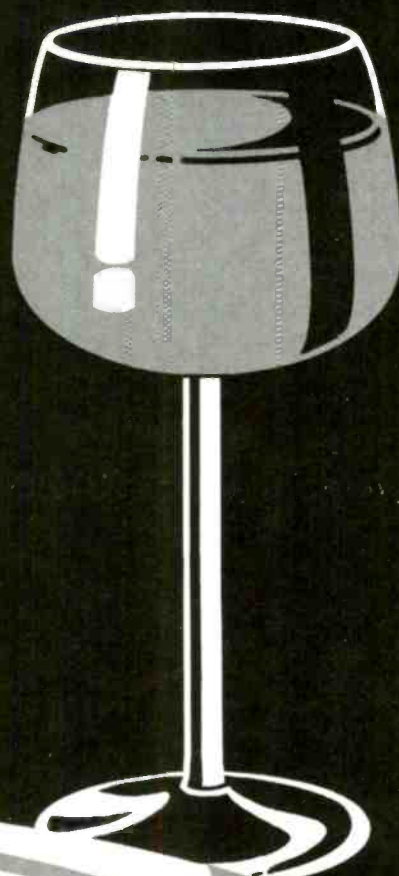
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# AUDIO

# The Autophile

Going on the road with stereo by Robert Angus

## Compact Discs Take the Helm

LAST MAY, AN ENGINEER from N.V. Philips was scheduled to address the annual convention of the Society of Automotive Engineers, meeting in Detroit. The topic was to be the Compact Disc, and the assembled engineers assumed that the talk would deal with the entertainment potential of CDs in the car. What they heard instead was Philips's startling description of a car navigational system using a specially equipped CD player, an onboard computer with mini-CRT display, and a receiver capable of linking a car with the Navstar network of satellites.

The heart of the system, which Philips calls CARIN, is a Compact Disc containing information rather than music—in this case, a comprehensive guide to a specific section of the country. The information storage potential of a CD is so great that one disc could contain street maps for every city, town, and hamlet in New England, with room left over for highway and super-highway maps. In addition, data on restaurants and hotels, including menus and room rates, could be available on the same CD, making it comparable in content to a *Mobil Guide*.

A data disc is useless, however, unless the information can be retrieved and manipulated by a computer. The CD player in the CARIN system is therefore modified to "talk" with the onboard computer—responding to commands to seek out data, then passing the information back to the central processing unit. And when not occupied with navigational duties, the same CD player can be used for music playback.

Imagine yourself driving a CARIN-equipped car. All you do is load the appropriate disc and tell the computer where you want to go by entering a destination code on a dash-mounted keypad. CARIN responds by activating its radio receiver, which then locks onto the radio beacons emanating from the two nearest Navstar satellites. (There are currently eight such satellites, forming part of the Western defense network. In addition to their military applications, they are used by commercial shipping and aviation as orbiting "signposts.") By

*Robert Angus, our guest "Autophile" columnist, is a regular contributor to these pages.*



triangulating on these beacons, the CARIN computer is said to be capable of determining your position within 75 feet.

As you pull away from the curb, the CRT blinks on to show a street map of your neighborhood. If you find it distracting to peer down at the display, CARIN can give you audible directions. A speech synthesizer might even prepare you for a turn by telling you to get into the turning lane well ahead of an intersection. As you approach a highway, the display shifts to a coarse grid, highlighting the appropriate exit. CARIN can even keep track of your gas consumption and guide you to the closest refueling station when necessary. And should you accidentally or intentionally ignore the system's navigational advice and become lost, CARIN can still help: Just push a button, and the computer will figure out an alternate route based on your present position.

Philips, however, is not the only company developing a navigational system for the car. Blaupunkt's design involves rear-wheel sensors that measure the angle of each turn and a computer that integrates this information with the car's speed. Originally, the system was to use digital data tapes (and a special player) instead of Compact Discs. But when the company's engineers heard about Philips's CD idea, they immediately replaced the tape drive with a disc player. A CD's immense storage capacity and quick random-access capabilities give it a clear advantage over tape for data storage and retrieval. Delco, too, has been experimenting with navigational systems and likewise has decided that CDs are the preferred medium for such applications.

Philips says that CARIN probably won't be on the market until 1989—by which time it expects most new cars to contain CD players. It isn't talking about price, but one insider believes that the whole system may cost less than \$500. Blaupunkt says its system might be ready before then, but it won't venture a guess as to price. **HF**



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increased by 1.5dB on XLI-S and 2dB on XLII-S.

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noticeably improved signal to noise ratio.  
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# CrossTalk

Practical answers to your audio and video questions by Robert Long

## Ohm's Law?

*Why are present-day speakers limited to 8 ohms or less?—John A. Goodlad, McFarland, Wis.*

There's no law against the 16-ohm nominal impedances that used to be common, and some models still are so rated. But the lower the impedance (within reason), the more power—and therefore the more sound, all else being equal—speakers can draw from the voltages created by the amplifiers that drive them. All else rarely is equal, but the principle inhibits manufacturers from going the high-impedance route.

## Demagnetizing

*I own a Harman Kardon CD-101 cassette deck; my son owns a Nakamichi; my daughter owns a Technics RS-M14. Each of us uses a TDK HD-01 head demagnetizer after every ten hours of playback or recording, and we have no problems. Except that I don't see why the decks need demagnetization—if, indeed, they do.*

*I'm a physicist, and I can't answer the question. I can find no source of DC going to the heads when I look at the schematics. The earth's magnetic field is only about 1/2 gauss, so I doubt that has anything to do with it. I've phoned engineers at TDK and Maxell, and they wouldn't venture an answer. If we, as users, are being frightened into worrying about an unreal problem, I intend to shoot somebody down.—R. E. Elmore, Tulsa, Okla.*

Up front, let me say that there is a problem, but not one that's worth demagnetizing after every ten hours on any cassette deck I know. So relax a little.

As a physicist, you're doubtless familiar with the hysteresis curve that characterizes the effect of a magnetic field on a permeable substance like the "pigment" in recording tape—or the steel or other magnetically responsive materials that can be used in the head or guides of a deck. This curve never passes through the origin, which means that if you cut off an alternating magnetic field at any instant, the permeable material within the field will be left magnetized. Residual magnetization usually results from too abrupt a discontinuation of such a field—seldom from the application of a DC field.

The trick in degaussing (demagnetiza-

tion) is to reduce the strength of an alternating field so that it approaches zero, collapsing the hysteresis curve to tinier and tinier swings around its origin. That's why it's so important to withdraw an AC degausser gradually. A deck's designer can make recording (or record/play) heads and erase heads self-degaussing by adding a capacitor to the bias/erase oscillator supply so that when it's turned off its output decays over a fraction of a second. This is too fast for the ear to detect, but slow enough to collapse the hysteresis curve rather than leave it hanging, so to speak.

That doesn't help separate playback heads, capstans, or tape guides, however. Fortunately, the relatively slow transport and (more to the point) fast-wind speeds of cassette decks, plus the thinner magnetic coatings (which therefore saturate at lower flux densities), mean a lot less magnetic stress (and danger from its sudden cessation) in these parts than is the case in open-reel equipment. Hand-held AC degaussers can do the most effective job on these parts, but carelessly applied, they can do more harm than good—again because of a too-sudden removal of a strong field. As a result, some manufacturers recommend that you not degauss your cassette equipment. So I wouldn't worry too much about either underuse or overuse of the TDK device.

## Roll Your Own Polk?

*After reading your review and explanation of the Polk Stereo Dimensional Array speaker systems [SDA-1, January 1983; SDA-2, June 1984], I realized that I should be able to get the same stereo image enhancement simply by using two sets of ordinary speakers and driving the outside pair with the reverse-polarity signal from the opposite channel. If I drive these speakers from a separate integrated amplifier that gets its signal from the headphone jack of the main system, would the difference in phase shift between the two amplifiers affect the results?—Ralph Gonzalez, Philadelphia, Pa.*

Probably not—if the results you want can be achieved this way at all. Remember the adage about silk purses. Sows' ears may not be able to hear the difference between such a jury-rigged system and Polk's engineered one—to which interdriver distances, among other things, are crucial—but I

expect yours would. Also, you would have to use opposite polarities of the difference signal (left minus right and right minus left) to correctly mimic the Polk technique.

## Surround Digital

*I'd like to feed the output of a Toshiba XR-Z70 Compact Disc player to a Sansui QRX-9001 quadriphonic receiver. The Sansui has two separate aux input pairs—front and back. The Toshiba has only a stereo output pair, of course. How should I connect the two components?—B. T. Strickland, Deerfield Beach, Fla.*

If the QRX-9001 receiver works like the QRX-7001 (test report, July 1975), the mode switching affects all inputs and offers seven possibilities. If you connect the Toshiba to the front aux inputs (the most likely choice), the "discrete" setting will deliver the CD sound to the front speakers only, as will the front-stereo setting. The back-stereo setting gives you the option of attaching another stereo component to the back aux connections. The remaining settings are Vario-Matrix options that derive back-channel signals from the front ones: HALL SYNTHESIZER and SURROUND SYNTHESIZER are designed to simulate quad from two-channel inputs; SQ and QS will give similar effects, though they are designed to decode matrixed quad recordings.

## Lineup

*Do you know of any equipment, jigs, or test tapes that are available for aligning cassette-deck heads?—J. W. A. Burley, Wallingford, Pa.*

Yes. Some moderate-price cassette alignment tapes have been available through regular retail dealers, though I haven't been impressed by the quality of the ones I've tried. The professional tapes (such as the BASF ones we use) cost considerably more. (They're handmade—not mass-produced like music cassettes.) Well-built decks certainly shouldn't need adjustment more frequently than once every few years, so the services of a technician might cost you less even in the long run. And unless you know how to use the tapes and are mechanically adept, I wouldn't suggest you try under any circumstances: A botched job is worse than none at all.

*We regret that the volume of reader mail is too great for us to answer all questions individually.*

# Basically Speaking

Audio and video concepts and terms explained by Michael Riggs

## Horizontal Resolution

LAST MONTH, I devoted this column to the subject of vertical resolution in video displays, particularly in the NTSC television broadcasting system used in North America and Japan. (Resolution is a measure of how finely detailed a photographic or video image can be.) As I mentioned then, this is somewhat less than half the story (or picture, if you like); the better part of what's left falls under the rubric of horizontal resolution. In fact, horizontal resolution is what people usually mean when they talk about video resolution, largely because it is the more variable of the two. A properly designed television set should provide all (or very nearly all) of the vertical resolution that the broadcasting system is capable of delivering. Horizontal resolution depends much more on the receiver manufacturer's design priorities.

The key consideration is the number of discrete points that can be illuminated on each scanning line, which is determined by the number of such lines per frame, the number of frames per second, and the bandwidth of the video signal. In the NTSC system, the frame rate is 30 per second (30 Hz), with 525 scanning lines in each one. That works out to a horizontal-scan frequency of 15.75 kHz (kilohertz)—15,750 scanning lines per second. Thus, the amount of time required to scan a single line is equal to 1 second divided by 15,750, or 63.5 microseconds (millionths of a second). Of that, approximately 11 microseconds are taken up by the horizontal blanking interval, during which the electron beam is repositioned to begin scanning the next line. This leaves 52.5 microseconds worth of active line time in which to put picture information on the screen.

Another way of looking at this is to say that a 1-MHz (megahertz) video signal could complete 52.5 cycles in one scanning line. The maximum bandwidth of an NTSC luminance signal is 4.2 MHz, which translates into 220.5 cycles per line. Each can generate what amounts to a pair of dots—one white and one black, corresponding to the positive and negative half-cycles. If the same frequency were maintained for several scanning lines, these dots would form columns through which you could draw straight vertical lines. Consequently, horizontal resolution is specified in lines or line pairs, rather than dots.

But to maintain direct comparability

between vertical and horizontal resolution figures, the latter must be adjusted (normalized) to compensate for the display aspect ratio. In all current television systems, it is 4:3—four units of screen width for every three of height. Multiplying 220.5 by  $\frac{3}{4}$  yields approximately 165 line pairs, or 330 lines. (Another approach to the calculation would be to multiply 52.5 by  $\frac{3}{4}$ , which would yield about 40 line pairs—or 80 lines—of resolution for every 1 MHz of video bandwidth.) This is the theoretical maximum for horizontal luminance resolution in the NTSC system.

However, few receivers are capable of taking full advantage of it. Tuners sacrifice some response at the highest video frequen-

## Few sets can display the NTSC system's maximum resolution.

cies to prevent interference with the 4.5-MHz audio subcarrier, and monitor electronics often give up everything above about 3 MHz to prevent interference from the 3.58-MHz color subcarrier, limiting horizontal resolution to about 240 lines. Only high-performance receivers with comb-filter color-separation circuits are capable of resolutions in the 300-line range.

By now, you may be scratching your head over those ads you've seen claiming horizontal resolutions approaching 400 lines or more for certain video monitors. In some cases, they may be exaggerations, or they may genuinely represent the performance obtainable with composite-video signals (fed to the monitor's direct inputs) having bandwidths that exceed the 4.2-MHz NTSC limit. Such capability is beneficial for computer text and graphics displays, but it offers no real advantage for ordinary TV and video applications.

So far, we have considered only the luminance part of the video signal. In the NTSC system, color (chrominance) is modulated onto a 3.58-MHz subcarrier as a pair of difference signals: red minus the luminance (R-Y) and blue minus the luminance (B-Y). Green is derived from these two. The average bandwidth of the chrominance signal is approximately 1.2 MHz, which works out to a horizontal color resolution of about 96 lines. However, very few receivers exploit more than half of this information, making the discrepancy between the color and luminance resolutions rather large

even on sets with limited bandwidth all round. Fortunately (in a manner of speaking), our perception of color detail is not very good: It's the luminance resolution that mainly matters.

A number of things can be done to improve video resolution, starting with the proper installation and orientation of a good outdoor antenna. This will provide a strong, clean signal to the tuner, minimizing noise and ghosting on any receiver. If you live in an area afflicted with poor reception conditions or in an apartment building that prohibits outdoor antennas, the next-best alternative is cable. Beyond that, you can buy a monitor or receiver that interlaces properly and uses comb-filter color-separation circuitry to provide extended luminance response.

Further improvements will require technological advances in receivers and broadcasting equipment. The first step—which could come as early as this year—will be sets incorporating digital signal-processing circuits. At first, these probably will be used mainly for tricks such as split screen, freeze frame, and zoom, but they also have the potential for ghost cancellation and other forms of image enhancement.

For example, a digital receiver could be made to perform field insertion or interpolation, in which a complete frame is written onto the screen every sixtieth of a second. The insertion method simply merges the current field with the preceding one, whereas interpolation involves creating new lines between the lines of a field by averaging the prior and succeeding fields. The latter method is arguably a shade more "accurate," but it requires more memory. In either case, however, the standard 30-Hz frame rate is doubled to equal the field rate. This stratagem eliminates interlace effects (such as interline flicker), greatly diminishes the visibility of the line structure, and minimizes the Kell factor (see last month's column).

The only problem with these techniques is that they can cause blurring of horizontal motion. This can be prevented by interpolating an average of adjacent lines in the same field, which smooths out the picture but impairs vertical resolution. Fortunately, the eye's resolution also deteriorates when the object being watched moves, so the loss is not obvious. For optimum performance, however, the receiver must be smart enough to switch back and forth between the two types of interpolation according to what's going on in the scene it is displaying.

HF





# I didn't buy my car stereo backwards.

## Why should you?

My car stereo dealer told me if you want clean, clear accurate sound—choose your speakers first. Because if the speakers can't handle it, you won't hear it. No matter what kind of sound your receiver pulls in.

Then he told me: Jensen.<sup>®</sup>

If you want to hear it the way they played it, choose Jensen speakers first. Jensen invented car speakers in the first place. And they're a leader today. Simply because they know how to deliver the goods.

Naturally I got a Jensen receiver to go with my Jensen speakers. Great team, designed to play best together. Makes sense. Makes great sound, too. I want to hear it all. With Jensen, I do.

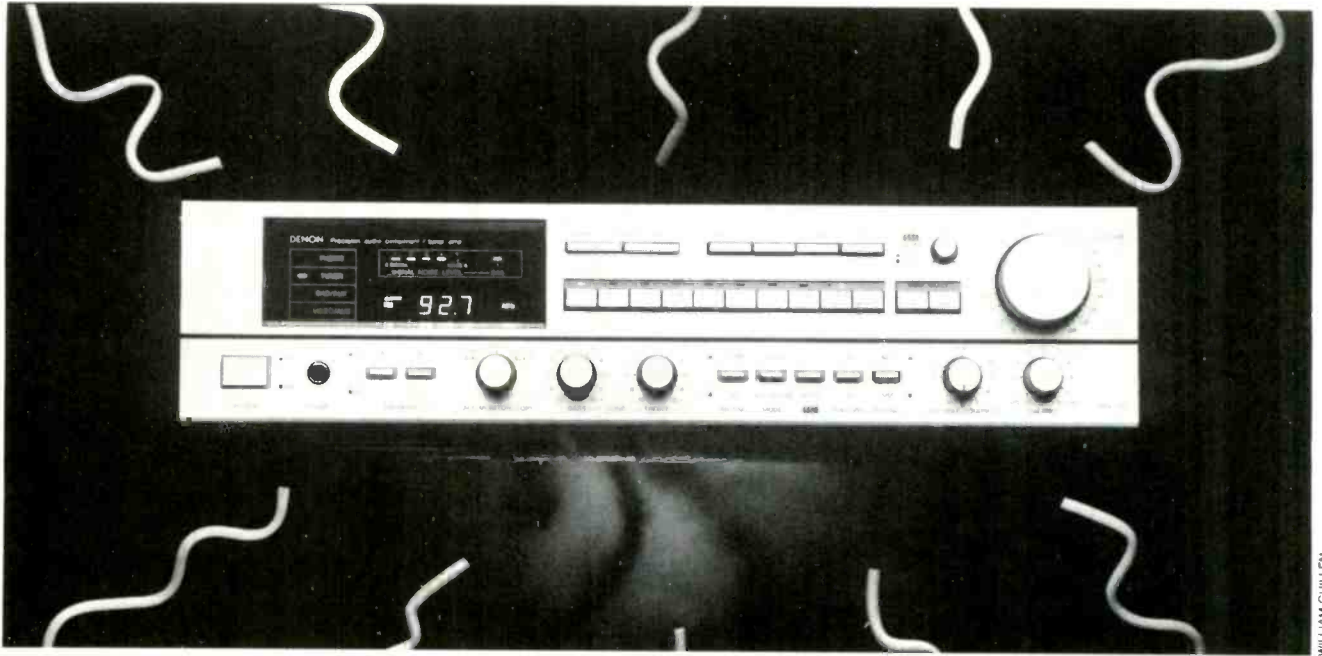


# JENSEN<sup>®</sup>

When you want it all.

# New Equipment Reports

Preparation supervised by Michael Riggs, Peter Dobbin, Robert Long, and Edward J. Foster. Laboratory data (unless otherwise noted) supplied by Diversified Science Laboratories.



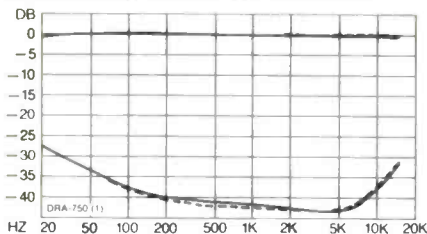
WILLIAM GUILLEN

## Denon's Super-Searcher Receiver

Denon DRA-750 AM/FM receiver. Dimensions: 18 1/4 by 4 inches (front panel), 14 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), one unswitched (250 watts max.). Price: \$550. Warranty: "limited," three years parts and labor. Manufacturer: Nippon Columbia Co., Ltd., Japan; U.S. distributor: Denon America, Inc., 27 Law Dr., Fairfield, N.J. 07006.

### FM tuner section

STEREO RESPONSE & CHANNEL SEPARATION



THOUGH INTERESTING from several points of view—its generous power rating, its Non-NFB (non-negative-feedback) circuitry, and its "liquid cooled" heat sinking, to name three—the DRA-750 is perhaps most noteworthy for its novel tuner design. In particular, it is fitted with what Denon calls a Super Searcher Tuning System, or SSS for short. With this feature, you can notch out a strong FM station that is producing an interference product close enough to the tuned station to degrade reception—a fascinating idea that we have not encountered before.

The tuner can memorize as many as 16 stations. Since there are only eight preset buttons, a ninth button switches between two memory banks: stations 1 to 8 and 9 to 16, respectively. Two additional tuning modes are available. One delivers muting and automatic mono/stereo switching on FM and scan-tunes either band, stopping at the next "receivable" station in either direction (depending on which tuning button you push). The other mode delivers mono only, without interstation muting,

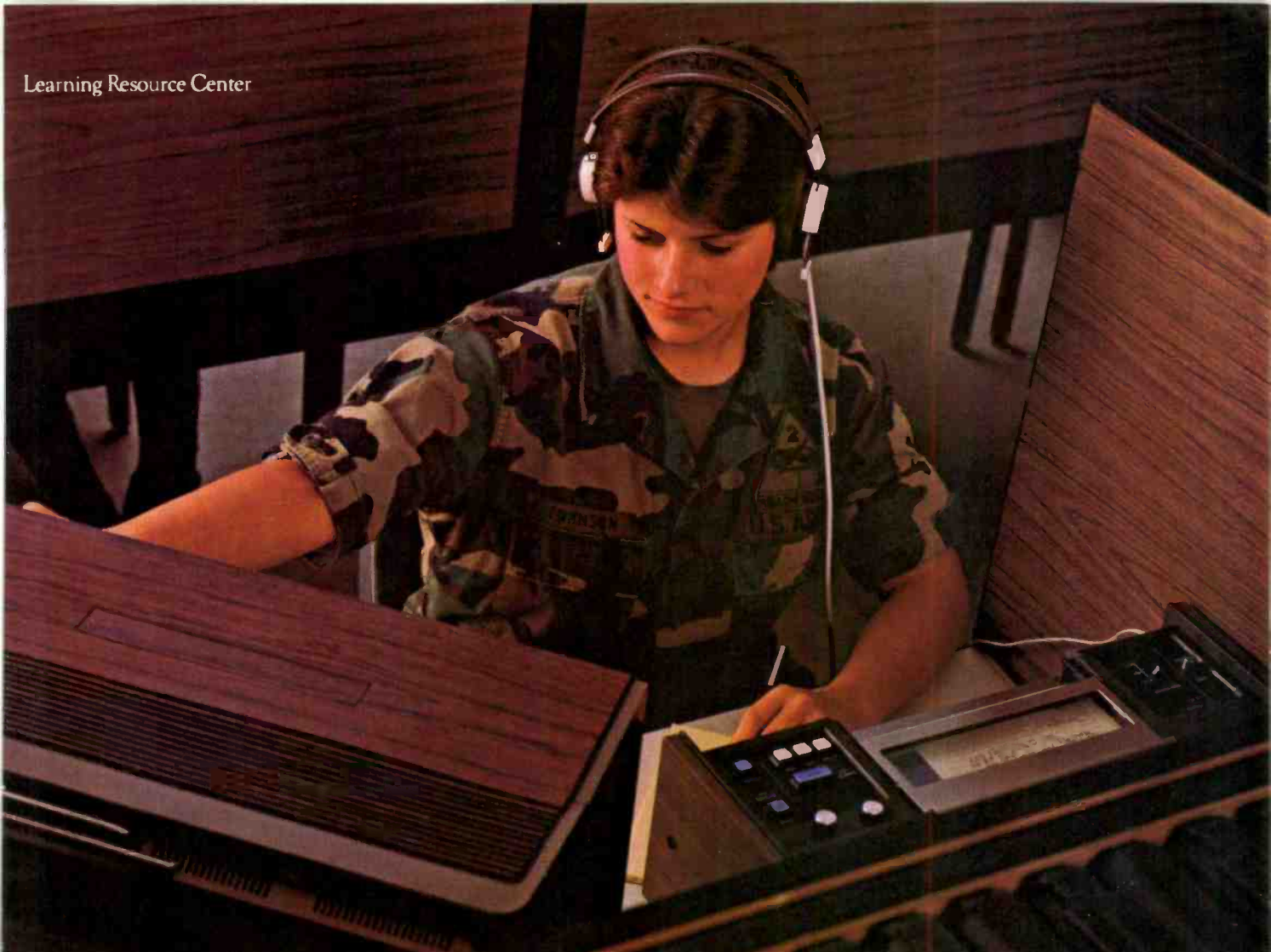
and tunes manually—in 100-kHz (half-channel) increments on FM and 10-kHz (full-channel) steps on AM.

Once an FM station is tuned, you can engage the SSS feature by pushing a button at the bottom of the control panel, lighting the SSS indicator near the signal-strength display. You then push the round SSS knob at the top of the panel. It pops out, permitting rotation for adjustment, and changes the green signal-strength display into a red one for noise. Next, you turn the knob until the display shows minimum noise, which should coincide with the setting at which an interfering station is notched out. Touching any major tuner control automatically disables the SSS again, so you can't accidentally leave the notch in the circuit when you change stations.

The concept is so appealing that we were disappointed in our inability to document its usefulness in practice. Most often, no appreciable change occurred when we applied the feature to any of the noisy stations available to us in our rural location (unless we canceled the tuned frequency

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# THE ARMY CAN CONTRIBUTE A LOT TO YOUR COLLEGE EDUCATION.

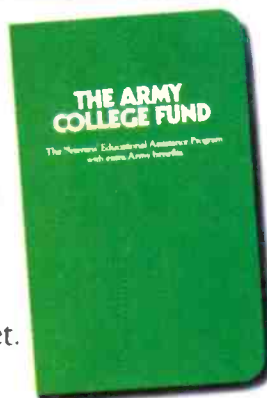
In today's Army, you learn to accept challenge, handle responsibility, and make the most of any given situation. And that's much of what it takes to be a good college student.

So if you're planning to attend college, maybe you should think about how spending some time in the Army can help you get there. Not only will you be better prepared to handle the challenge, you can also be better prepared to handle the costs. By taking advantage of the Army College Fund.

In just three years, if you qualify, you can accumulate as much as \$20,100 for college costs. (In two years, you can accumulate \$15,200.)

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Call toll free 1-800-USA-ARMY for your free Army College Fund booklet. And find out how the Army can contribute to a very worthwhile cause — your college education.



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**QUALITY**

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When you're this good, you put your warranties where your mouth is. That's why, overall, Hitachi probably has the finest limited warranty protection ever offered in home electronics products. Products that perform so well, you may never get a chance to see how good our warranties really are.



**NEW COMPACT DIGITAL AUDIO DISC PLAYER**

Hitachi leads the way in compact disc performance with Laser Life, a two-year limited parts warranty, twice as long as our major competition. Introducing the DA-600. Three spot laser pick-up servo system; wireless remote control that reads, selects, repeats, skips and scans; memory programming for up to 15 selections; slim-line, front load design.

**NEW 5 + 2 HEAD HI-FI VCR**

With Adjustomatic, a limited warranty superior to industry standards, the exceptional VT-89A VCR from Hitachi has brought hi-fi technology to video sound. Sound finer than any turntable or conventional tape deck... far superior to ordinary VCRs, it's sound you have to see to believe. Five video heads, two audio heads, cable ready, with a computer brain that guides you through every program function. Each step is displayed on your TV screen.



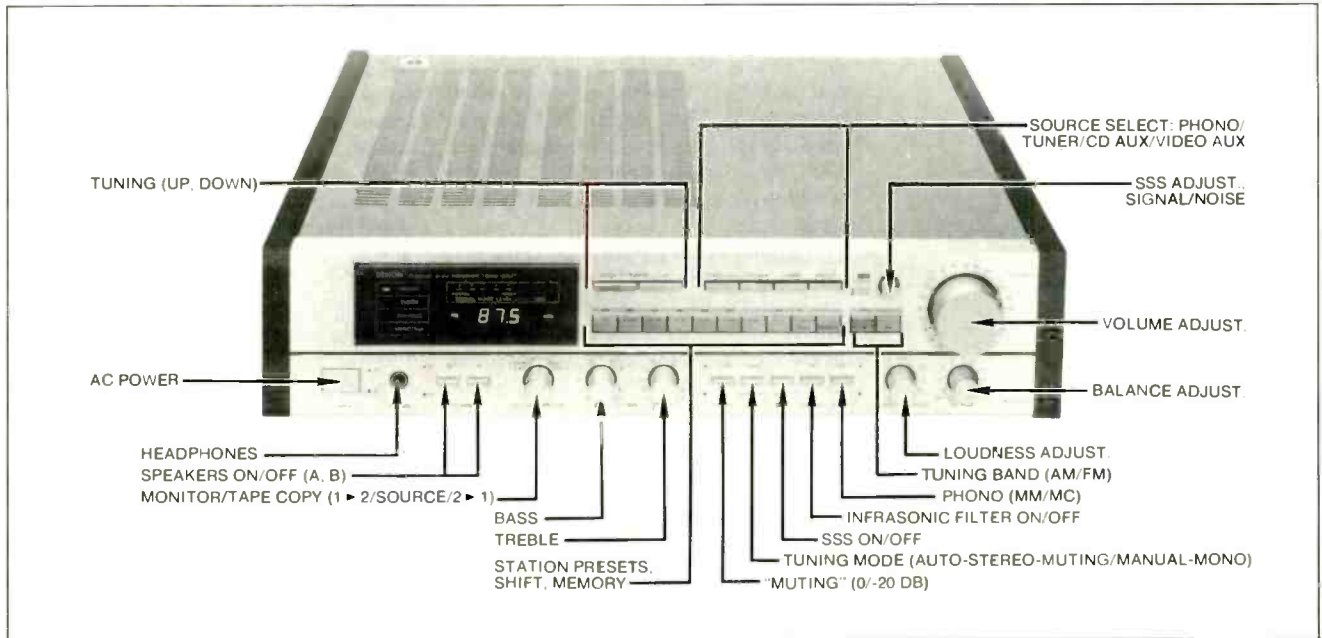
**NEW SIGNAL TRACKER COMPONENT TV**

Backed by Hitachi's incomparable 10/2/1 limited warranty, this state-of-the-art 20" diagonal flat square tube receiver/monitor integrates all your home entertainment functions. VCR, VideoDisc Player, stereo system, video games, home computer and total TV reception. Enjoy more on-screen picture and less distortion. And only Hitachi has Signal Tracker control, our most advanced color control system ever. With the handy wireless remote control and wood cabinetry you get ease of operation, great sound and quality good looks.

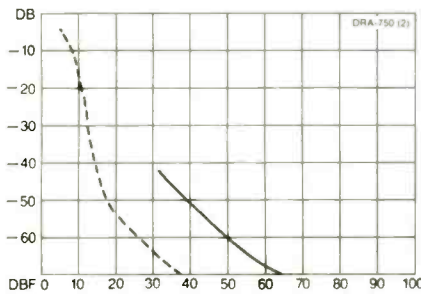
Simulated TV picture.

**HITACHI**

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FM SENSITIVITY & QUIETING



DBF 0 10 20 30 40 50 60 70 80 90 100

— stereo quieting (noise)  
 - - - mono quieting (noise)

Stereo sensitivity (for 50-dB noise suppression)  
 39 1/4 dBf at 98 MHz, with 0.38% THD+N  
 (39 1/2 dBf at 90 MHz; 40 dBf at 106 MHz)

Mono sensitivity (for 50-dB noise suppression)  
 17 1/2 dBf at 98 MHz

Muting threshold 31 1/2 dBf  
 Stereo threshold 31 1/2 dBf  
 Stereo S/N ratio (at 65 dBf) 70 dB  
 Mono S/N ratio (at 65 dBf) 77 1/2 dB

CAPTURE RATIO 1 dB

SELECTIVITY  
 alternate-channel 57 dB  
 adjacent-channel 6 dB

HARMONIC DISTORTION (THD+N)

	stereo	mono
at 100 Hz	0.19%	0.070%
at 1 kHz	0.14%	0.056%
at 6 kHz	0.19%	0.127%

STEREO PILOT INTERMODULATION 0.12%

IM DISTORTION (mono) 0.034%

AM SUPPRESSION 62 dB

PILOT (19 kHz) SUPPRESSION 66 dB

SUBCARRIER (38 kHz) SUPPR. >100 dB

**Amplifier section**

RATED POWER 18 1/2 dBW (70 watts)/channel

OUTPUT AT CLIPPING (at 1 kHz; both channels driven)  
 8-ohm load 19 1/2 dBW (90 watts)/channel  
 4-ohm load 21 dBW (125 watts)/channel

DYNAMIC POWER (at 1 kHz)  
 8-ohm load 20 1/4 dBW  
 4-ohm load 22 dBW  
 2-ohm load 22 dBW

itself, in which case the noise became much worse, of course). Presumably, if we had an appropriate reception problem to begin with, we would experience a change for the better with SSS.

The antenna connections are slightly more complex than usual. There are the customary screw binding posts for an AM antenna, and Denon supplies a pop-on loop for the purpose. But there's only a coaxial fitting for FM (although not a standard F connector), for which the company supplies a balun transformer with a mating connector on one side and screw terminals for 300-ohm twinlead on the other. If you have 75-ohm twinlead, best performance will be obtained by fitting a matching connector directly to the cable. The alternative, if you can't find such a plug or if the cable already is terminated with a conventional F connector, would be to go into a balun to convert to 300-ohm, then attach its twinlead output to the input of the Denon balun.

The tone controls provide fairly modest (though usually more than adequate) amounts of boost and cut—less than 10 dB at maximum rotation in each case—and, despite their calibration, save most of their effect for the last two or three divisions of

the scale in each direction. The BASS has most effect in the region between 30 and 100 Hz, the TREBLE between 10 and 15 kHz.

Loudness compensation is adjusted independently of the VOLUME setting. Turned down only a little from "flat," the control reduces output above 500 Hz a little more than at lower frequencies. Beyond about half rotation, it introduces progressively less attenuation at high frequencies (say, above 3 kHz), and the center of the band where maximum attenuation occurs slides upward from below 1 kHz to a little above. At the extreme setting, this center dip is down more than 12 dB from the bass (below 70 Hz) and almost 5 dB from the output above 10 kHz.

We preferred intermediate settings, though we consider loudness compensation to be largely a matter of taste, despite the study that has been afforded it. (Evidently, Denon agrees: Its curves don't match those dictated by current research.) In any event, such a continuously variable LOUDNESS can more easily approach any criterion, subjective or objective, than one that is rigidly keyed to the VOLUME or (as sometimes is the case these days) completely fixed.

**About the dBW . . .**

We currently are expressing power in terms of dBW—meaning power in dB with a reference (0 dBW) of 1 watt. The conversion table will enable you to use the advantages of dBW in comparing these products to others for which you have no dBW figures.

WATTS	dBW	WATTS	dBW
1.00	0	32	15
1.25	1	40	16
1.6	2	50	17
2.0	3	63	18
2.5	4	80	19
3.2	5	100	20
4.0	6	125	21
5.0	7	160	22
6.3	8	200	23
8.0	9	250	24
10.0	10	320	25
12.5	11	400	26
16	12	500	27
20	13	630	28
25	14	800	29

# AUDIO New Equipment Reports

**DYNAMIC HEADROOM** (re rated power, 8-ohm load)  
+13½ dB

**HARMONIC DISTORTION (THD: 20 Hz to 20 kHz)**  
at 18½ dBW (70 watts) ≤0.018%  
at 0 dBW (1 watt) <0.01%

**FREQUENCY RESPONSE**  
±½ dB, 13 Hz to 29.8 kHz;  
+½, -3 dB, <10 Hz to 82.5 kHz

**RIAA EQUALIZATION**  
fixed-coil phono +½, -0 dB, 20 Hz to 20 kHz;  
-4 dB at 5 Hz  
moving-coil phono +¾, -2½ dB, 20 Hz to 20 kHz;  
-14¾ dB at 5 Hz

**SENSITIVITY & NOISE** (re 0 dBW; A-weighting)  
sensitivity S/N ratio  
aux input 20 mV 83 dB  
fixed-coil phono 0.36 mV 77¾ dB  
moving-coil phono 37 µV 73¾ dB

**PHONO OVERLOAD** (1-kHz clipping)  
fixed-coil phono 240 mV  
moving-coil phono 25 mV

**INPUT IMPEDANCE**  
aux input 44k ohms  
fixed-coil phono 48k ohms; 185 pF  
moving-coil phono 100 ohms

**OUTPUT IMPEDANCE** (to tape)  
from aux input 150 ohms plus source  
from tuner section 1,600 ohms  
from phono input 220 ohms

**DAMPING FACTOR** (at 50 Hz) 54

**CHANNEL SEPARATION** (at 1 kHz) 79 dB

**INFRASONIC FILTER** -3 dB at 12 Hz; =6 dB/octave

As in many other receivers, the moving-coil preamp has an inherent infrasonic rolloff that is not shared by the fixed-coil input, and the switchable infrasonic rolloff is quite gentle. Thus, control of warp-generated signals is better with the moving-coil option, though response is closer to ideally flat within the audio range through the low-gain input.

Not only is the power rating quite hefty for a receiver, but so is the dynamic headroom, yielding the equivalent of more than 20 dBW (100 watts) into 8 ohms on typical musical signals. And into 4 or 2 ohms, the dynamic power is a whopping 22 dBW (160 watts). Diversified Science Laboratories notes that distortion is unusually severe when these limits are exceeded (at least with 8- or 4-ohm loads), but unless you have loudspeakers of atypically low sensitivity or play material with wide dynamic range at very high volume, this is not likely to be a problem.

Distortion is below our 0.01-percent reporting threshold at 0 dBW (1 watt). It is a hair above that level throughout the fre-

quency range at rated power, but still far below normal audibility thresholds—even though at test frequencies of 4 kHz and below, the third harmonic dominates the measurements, rather than the more benign second. In other respects, performance generally is typical of modern receivers—with occasional standouts, such as the exceptional subcarrier suppression in the FM section.

Despite its innovative features—particularly the Super Searcher Tuning System—and its high power rating, the DR-750 is basically a very straightforward receiver and consequently easy to use. It does have such luxuries as two-way tape dubbing and dual aux inputs (one earmarked for a CD player, the other for video sources), but only the separate loudness-compensation adjustment and the SSS itself are likely to leave even the rawest of neophytes in any confusion about intended operation. And the wood-grain end pieces and soft gold finish make it an unusually handsome model as well—something we take almost for granted from Denon.

## A Pivoted P-Mount From Technics

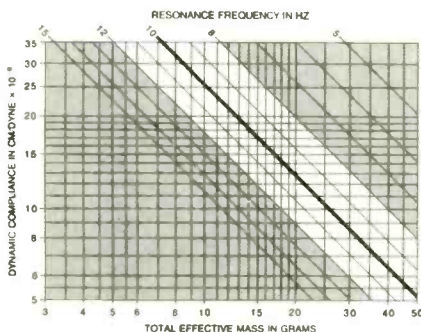
IN THE BEGINNING, the P-Mount plug-in cartridge system was associated exclusively with the Technics tangent-tracking turntables for which it was developed. The fuss-free format proved so attractive, however, that it quickly caught on with other manufacturers—first of pickups, then of tonearms and turntables. And here we have come full circle: This is the first turntable we have tested with a high-performance *pivoted* arm designed for P-Mount cartridges.

The SL-M2 is a two-speed manual

model with one concession to automation: At the end of a record side, the arm lifts and the platter stops. Cueing is manual, though the arm is raised and lowered with a large touchplate rather than a lever near the arm pivot. This plate and the other controls are arrayed along the front of the base, beyond the dust cover's front edge, so that they can be operated without opening it.

The most unusual of the controls is the one for pitch. To alter speed—over a range that amounts to a little more than a half-tone in either direction—you must both adjust

## Tonearm/Cartridge Matching Graph



By means of this nomograph, you can quickly and easily determine the compatibility of any cartridge and tonearm we have tested. Ideally, the arm/cartridge resonance frequency (indicated by the diagonal lines) should fall at 10 Hz, but anywhere between 8 and 12 Hz will assure good warp tracking and accurate bass response. (It is usually okay to let the resonance rise as high as 15 Hz, although we don't normally recommend this.)

Begin by looking up the weight and dynamic compliance shown in the cartridge report and the effective mass listed in the turntable or tonearm report. Add the weight of the cartridge to the effective mass of the tonearm to get the total effective mass. Then find the point on the graph where the vertical line for the total effective mass intersects the horizontal line for the cartridge's dynamic compliance. For a good match, this point should fall in the white region, between the 8- and 12-Hz diagonal lines.

When necessary, you can back-figure compliances and effective masses for cartridges and tonearms tested before we began reporting these figures directly (in January 1983). For cartridges, look up the vertical resonance

frequency (measured in the SME 3009 Series II Improved tonearm) and the cartridge's weight. Add 15 grams (the SME's effective mass) to the cartridge weight to get the total effective mass. Then find the intersection of the vertical line representing that mass with the diagonal line representing the measured resonance frequency. Now you can read off the compliance from the horizontal line passing through the point of intersection.

For tonearms, look up the vertical resonance frequency as measured with the Shure V-15 Type III cartridge. Find the intersection of the diagonal line for that frequency with the horizontal line representing the Shure's dynamic compliance of  $22.5 \times 10^{-9}$  cm/dyne. Reading down the vertical line on which the point of intersection lies will give you the total effective mass of the arm with the Shure V-15 Type III mounted in it. Then subtract 6.3 grams (the weight of the V-15 Type III) to get the tonearm's effective mass.

Because of differences in measurement techniques, manufacturers' specifications for compliance and effective mass often differ from our findings and may therefore yield inconsistent results if used with this graph.

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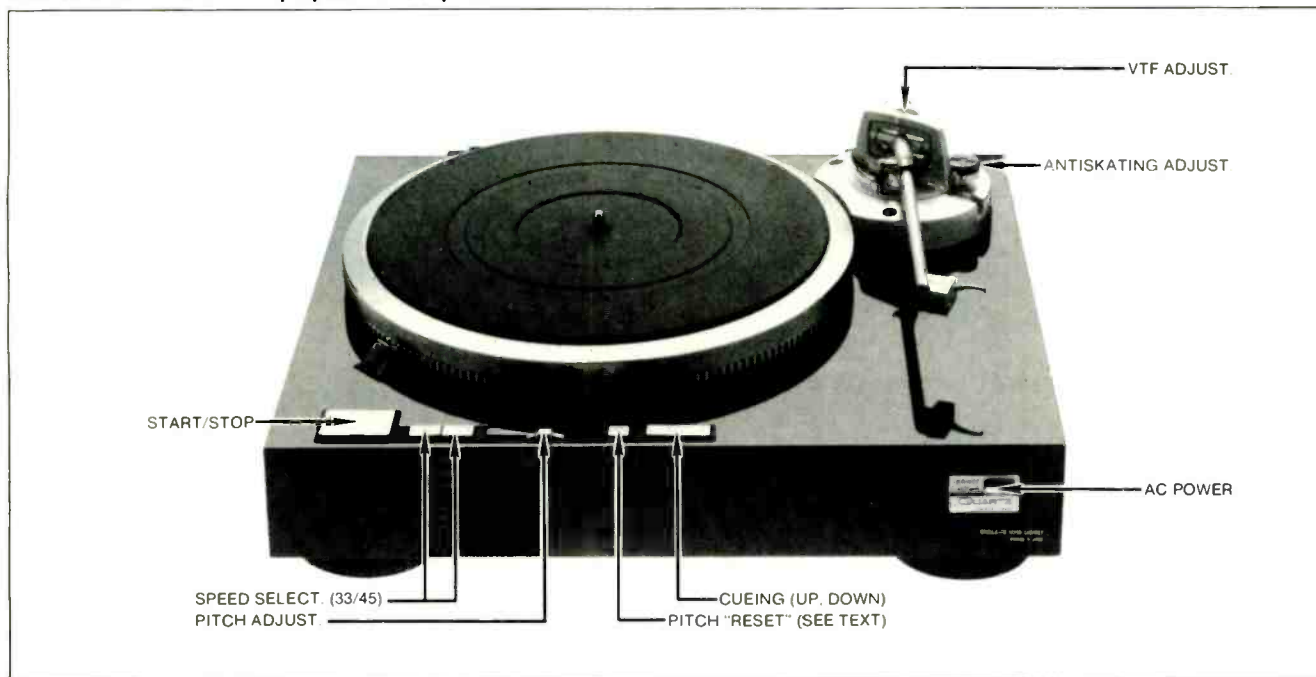
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**Technics SL-M2** two-speed (33 and 45 rpm) manual direct-drive turntable, with automatic end-of-side shutoff and tonearm lift. Dimensions: 17¾ by 15¼ inches (base), 6½ inches high with cover closed; additional 10 inches clearance above and 2½ inches behind required to open cover fully. Price: \$400. Warranty: "limited," two years parts and labor. Manufacturer: Matsushita Electric Industrial Co., Ltd., Japan; U.S. distributor: Panasonic Co., Division of Matsushita Electric Corporation of America, 1 Panasonic Way, Secaucus, N.J. 07094.

**SPEED ACCURACY** no measurable error at either speed, 105 to 127 VAC

**SPEED ADJUSTMENT RANGE** +8.6% to -6.8%

**WOW & FLUTTER (ANSI weighted peak)**  
 average ±0.035%  
 maximum ±0.050%

**TOTAL AUDIBLE RUMBLE (ARLL)** -71¼ dB\*

**EFFECTIVE TONEARM MASS** =15 grams

**VTF-GAUGE ACCURACY**  
 no measurable error

**TOTAL LEAD CAPACITANCE** 115 pF

\*See text.

this control, which is calibrated in approximate percentages, and press a button marked (rather confusingly) "reset," extinguishing its pilot. You can switch between the selected speed and the nominally correct one by means of this button; if you frequently have recourse to a nonstandard speed, you can leave the pitch control set for it and engage RESET to return temporarily to normal. As the data show, the standard speeds couldn't be more accurate.

The base, which is finished in a handsome glossy wood-grain pattern resembling Formica, is constructed of particleboard fabricated with TNRC (Technics Non-Resonant Compound) and mounted on resilient feet. Shock isolation of the platter from both the base and the surface on which it rests does not seem much better than average, however. The owner's manual cautions that if the cover must be raised during playback, a delicate touch is in order, and even pressing the controls can induce slight audible instability when the stylus is in the groove. But we would expect no serious feedback or shock problems given reasonable care in mounting and using the SL-M2.

The tonearm is gimballed, with a partially decoupled counterweight to minimize the severity of the low-frequency arm/cartridge resonance and the warp-tracking problems that go with it. In the arm base are adjustments for cueing height and automatic lift-up position. Vertical tracking force (VTF) is set with a threaded-weight system just behind the pivot. Because P-Mount cartridges are standardized in key parameters (including weight), counterbalance and tracking-force adjustments are almost redundant. Nonetheless, Technics has provided a limited adjustment range of ±0.25 grams. The standard VTF (1.25 grams) is

indicated by a triangle at the center of a scale calibrated in tenths of grams and extending from 1.0 to 1.5 grams.

With thorough standardization of the physical dimensions involved, there should be no need for overhang or height adjustments in a P-Mount system. The cartridge simply plugs into a socket at the end of the tonearm and is held by a setscrew. You don't even have to attach any little headshell wires. The convenience and precision of such a system is naturally a large part of its appeal. It takes virtually all the guesswork (and much of the effort) out of choosing and mounting a cartridge because it and the arm have been engineered for each other, so to speak.

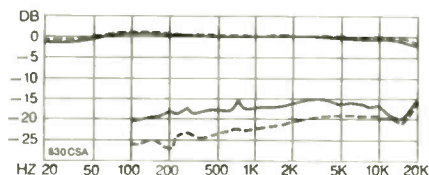
One element of nonstandardization does emerge if you fit some cartridges with line-contact multiradial styli. Because they tend to exert more drag on the groove than conventional elliptical (biradial) styli, they generate more skating force in a pivoted arm and therefore require slightly more antiskating compensation. That's why the SL-M2 includes an antiskating adjustment. (Tangent-tracking arms are not subject to skating force, so no compensatory mechanism is necessary.)

Unquestionably, the SL-M2 is a fine turntable. Rumble is (at -71¼ dB) very nearly the best that Diversified Science Laboratories has measured by conventional means; with the Thorens *Rumpelmesskoppler* (a special test instrument that can't be used on all turntables), the figure is an astonishingly low -76½ dB. Flutter also is among the lowest DSL has found. And control operation is superb in its very straightforward way. Even if you're not specifically looking for a traditional manual model with the radical virtues of P-Mount, don't pass this one by.

## M-A's Micro Cartridge

Micro-Acoustics Model 830CSA phono cartridge, with CSA (Cutting Stylus Analogue) multiradial diamond stylus. Price: \$335; R-830CSA user-replaceable stylus assembly, \$150. Warranty: "limited," three years parts and labor. Manufacturer: Micro-Acoustics Corp., 99 Castleton St., Pleasantville, N.Y. 10570.

FREQUENCY RESPONSE & CHANNEL SEPARATION  
(test record: JVC TRS-1007 Mk. II)



Frequency response  
 — L ch +1/2, -2 1/2 dB, 20 Hz to 20 kHz  
 - - - - R ch +1, -2 dB, 20 Hz to 20 kHz  
 Channel separation  $\geq 15$  dB, 100 Hz to 20 kHz

SENSITIVITY (at 1 kHz) 0.84 mV/cm/sec

CHANNEL BALANCE  $\pm < 1/4$  dB

VERTICAL TRACKING ANGLE 16°

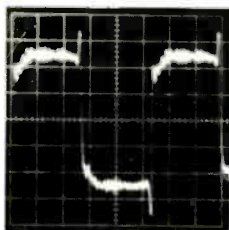
MAX. TRACKING LEVEL (re RIAA 0 VU; 1.2 grams)  
 lateral  $\geq +18$  dB  
 vertical  $> +12$  dB

DYNAMIC COMPLIANCE (vertical)  
 $\approx 17 \times 10^{-6}$  cm/dyne

RECOMMENDED EFFECTIVE TONEARM MASS  
 optimum see text  
 acceptable  $\approx 5$  to  $\approx 20$  grams

WEIGHT (see text) 3.1 grams with weights removed;  
 4.6 grams as received;  
 5.6 grams with extra weight

SQUARE-WAVE RESPONSE (1 kHz)



THREE AND A HALF years ago, we reviewed a radical product: the Micro-Acoustics 630 nonmagnetic phono cartridge. Now that model has been upgraded to create the Model 830CSA through the application of two developments: a more advanced multiradial stylus shape called Cutting Stylus Analogue, and selective tuned damping to control residual resonances and microphonics in the pickup's electrical compensating network.

The cartridge requires such a network because it is essentially an amplitude-sensitive transducer, whose frequency response therefore rolls off at 6 dB per octave. Magnetic pickups, for which phono preamplifiers are designed, are velocity-sensitive and therefore generate essentially flat response; they also have relatively low output. To mate the sensitivity and RIAA equalization of conventional phono inputs, the outputs of Micro-Acoustics cartridges must be padded down and equalized. This task is accomplished by a miniature passive circuit built into the pickup shell. Because of its unusual generating system, the Micro-Acoustics is said to be almost completely immune to the effects of electrical loading (resistive and capacitive) that must be considered when choosing or installing a magnetic pickup.

The 830 is a featherweight, tipping the scales at just over 3 grams when stripped of the three half-gram weights that are built into it. With all three in place, it still weighs only 4.6 grams, which is about par for a low-mass model. A separate 1-gram weight is supplied and can be added between the cartridge and the headshell if your tonearm still won't balance with the other three in place. The instructions tell you how to judge the minimum weight that will work in your arm without resorting to a cut-and-try approach.

Diversified Science Laboratories' SME tonearm required all three half-gram weights; that in our listening setup wouldn't quite make it to the 1.2-gram vertical tracking force (VTF) setting without the 1-gram weight as well. Because there are five possible cartridge weights, there are five possible "ideal" arm-mass figures to match them. With all the weights removed, optimum arm mass is about 11.7 grams. With

all three in place, it is approximately 10.2 grams. With the extra 1-gram weight as well, it is about 9.2 grams. Again, however, some arms may not be able to balance the cartridge without at least some of its weights.

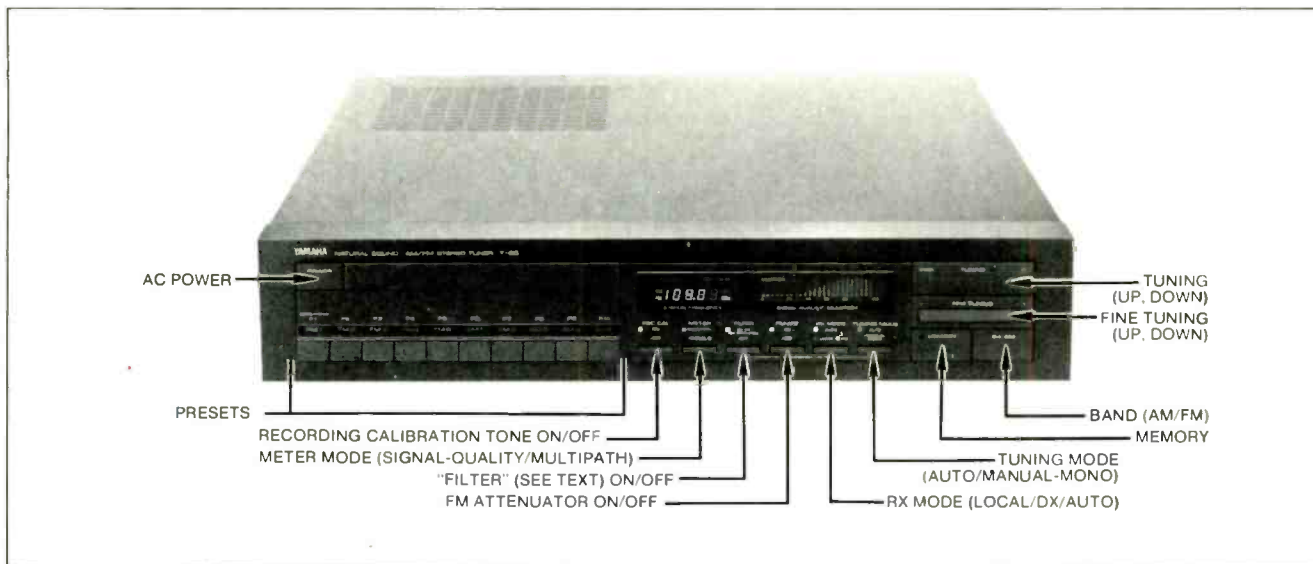
One detail of the physical design deserves special mention. As you're mounting the 830, tabs beside the screw holes help align the nuts and keep them from turning, making the job distinctly easier than average if (like us) you seem to have fingers the size of tree trunks whenever you try the process.

Comparison of the lab's data for the 830 with the figures it supplied for the 630 proves interesting because the measurements are so similar. The only real improvement we could spot is in high-frequency distortion. That might be expected with the new stylus shape, which is designed specifically to trace the cutting stylus's path more accurately at high frequencies than the older biradial designs can. Vertical tracking angle (VTA) actually has decreased from the current standard of 20 degrees to near the erstwhile standard of 15 degrees, but the more important rake angle (SRA) is closer (very close, in fact) to the ideal.

Response and separation are very much alike when the two models are compared, though our published reports might not suggest so. When we tested the 630, we were still using the CBS STR-170 test record for this purpose. At that time, however, DSL was in the process of assessing alternatives. Among the records it tried with the 630 was the JVC TRS-1007 Mk. II, which we eventually settled on and used for the 830 curves shown here. Micro-Acoustics's own curves for the 830 show greater separation and a flatter high end, very much like the results we got with the 630 and the CBS disc.

At times, we thought the stereo imaging somewhat less crystalline than we have come to expect in top pickups, though in theory the 15 dB or more of separation measured even with the JVC disc should be enough for adequate imaging. Response is quite flat, and detail is well differentiated. Overall, the 830CSA delivers very enjoyable listening.



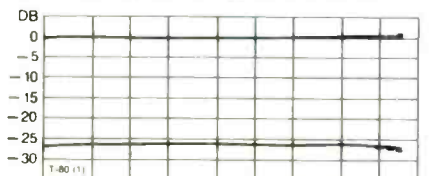


## Fresh Thinking In a Yamaha Tuner

Yamaha T-80 AM/FM tuner. Dimensions: 17¼ by 3¼ inches (front panel), 13½ inches deep plus clearance for connections. Price: \$395. Warranty: "limited," two years parts and labor. Manufacturer: Nippon Gakki Co., Ltd., Japan; U.S. distributor: Yamaha Electronics Corp., USA, 6660 Orangethorpe Ave., Buena Park, Calif. 90620.

Except as indicated, measurements were made in the DX mode with the RF attenuator and "filter" off.

### STEREO RESPONSE & CHANNEL SEPARATION



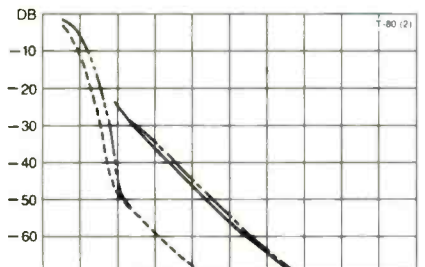
### Frequency response

— L ch ±½ dB, 20 Hz to 15 kHz  
 - - - R ch ±½ dB, 20 Hz to 15 kHz

### Channel separation

DX mode ≥ 26¼ dB, 20 Hz to 15 kHz  
 local mode >41 dB, 20 Hz to 15 kHz

### FM SENSITIVITY & QUIETING



— stereo quieting (noise), DX mode  
 - - - mono quieting (noise), DX mode  
 . . . stereo quieting (noise), local mode  
 - · - mono quieting (noise), local mode

Stereo sensitivity (for 50-dB noise suppression)  
 43¼ dBf at 98 MHz, with 0.80% THD+N  
 (42½ dBf at 90 MHz; 44 dBf at 106 MHz)

Mono sensitivity (for 50-dB noise suppression)  
 21 dBf at 98 MHz

AT FIRST GLANCE, the T-80 seems a fairly conventional tuner—and therefore atypical of Yamaha products at their best. But as so often happens with this company's designs, a closer look reveals ways in which the conventions of componentry have been reexamined and then recast, shifting the emphasis toward elements that directly influence music listening. As a result, a couple of familiar technical terms assume new meanings here.

Take the front-panel "RX Mode" designations: DX and LOCAL. Both are common in car stereo, though DX originally was a shortwave and ham-radio expression meaning "distant reception." Usually, the only difference between the two reception modes is a pad at the input that is switched in by the LOCAL setting to reduce sensitivity and thus prevent overload of the RF (radio frequency) section. In the T-80, the DX mode turns out to behave like the narrow IF (intermediate frequency) bandwidth option that is included in many fancy home tuners and receivers, increasing selectivity to forestall possible interference between stations. (Yamaha does include a 10-dB pad switch, but calls it an "FM attenuator.") You can set the RX mode manually or permit it to switch automatically according to signal conditions.

Further refining the tuning options—and redefining standard terminology—is the filter switch. On tuners, "filter" is often a misnomer for stereo blend, which eliminates some hiss by canceling it. Yamaha's does follow the usual practice of blending the two channels (particularly at high frequencies), but it also introduces a mild treble attenuation to remove some hiss even in mono reception (and on AM as well as FM).

Even more unusual is the fine-tuning option, which retains an advantage of analog tuners that is abandoned in conventional digital models. Normal manual tuning progresses by 100-kHz (half-channel) steps on

FM and 10-kHz (full-channel) steps on AM, either one step at a time as you tap the UP or DOWN end of the main (upper) tuning bar or in bursts as you press continuously. If you push the smaller, lower tuning bar, the step width is reduced by a factor of ten—to 10 kHz and 1 kHz, respectively—so that you can deliberately detune to reduce interference from a strong neighboring station.

Perhaps best of all, from a practical point of view, is that the presets memorize not only the precise tuned frequency, but also the settings of the RX mode, FM attenuator, filter, tuning mode (about which, more in due course), and tuning band (AM or FM), so that you can preadjust them for normal reception conditions on each station. If conditions are atypical when you select a frequency, you can then customize one or more of the settings without having to address the others. (In tuning AM stations, the RX mode and FM attenuator are inoperative, of course.)

Accessible at the left end of the tuner is a slip-out rack that holds translucent IDs for the ten preset buttons, and Yamaha supplies labels for AM-1 to -10 and FM-1 to -10, plus each of the FM frequencies assigned in this country. The memory is reasonably nonvolatile. Yamaha says it will hold up through power blackouts and temporary disconnection: when we switched the tuner at our preamp and left it off for days at a time, we lost no information. One nice detail is a back-panel switch that chooses whether the T-80 will select the last station tuned or the first in the preset series at turn-on.

The antenna connections—one of the few elements we dislike in the design—include two spring-loaded terminals for a long-wire AM antenna and ground or for the supplied snap-on AM loop, a similar pair for 300-ohm FM twinlead, and a special fitting for 75-ohm coax, with an adapter to mate it. Why most companies resist the now-standard F fittings for 75-ohm

## AUDIO New Equipment Reports

Muting threshold		24 dBf
Stereo threshold		19 dBf
Stereo S/N ratio (at 65 dBf)		69 dB
Mono S/N ratio (at 65 dBf)		81¾ dB
<b>CAPTURE RATIO</b>		
DX mode		2½ dB
local mode		1 dB
<b>SELECTIVITY</b>		
alternate-channel	DX mode	local mode
	67¾ dB	34¼ dB
adjacent-channel	18 dB	5½ dB
<b>HARMONIC DISTORTION (THD+N)</b>		
DX mode	stereo	mono
at 100 Hz	0.83%	0.036%
at 1 kHz	0.76%	0.073%
at 6 kHz	0.88%	0.195%
local mode		
at 100 Hz	0.14%	0.036%
at 1 kHz	0.12%	0.031%
at 6 kHz	0.14%	0.076%
<b>STEREO PILOT INTERMODULATION</b>		
DX mode		0.20%
local mode		0.032%
<b>IM DISTORTION (mono)</b>		
DX mode		0.027%
local mode		0.012%
<b>AM SUPPRESSION</b>		
		63 dB
<b>PILOT (19 kHz) SUPPRESSION</b>		
		62½ dB
<b>SUBCARRIER (38 kHz) SUPPR.</b>		
		91½ dB
<b>OUTPUT LEVEL (from 100% modulation)</b>		
high output		0.91 volt
low output		0.46 volt
<b>OUTPUT IMPEDANCE</b>		
high output		2,100 ohms
low output		2,600 ohms

leads is beyond us. And how Yamaha expects you to get the bare ends of 300-ohm twinlead into these spring-loaded clips with reasonable ease, particularly in view of the cramped positioning, is even more mysterious.

The tuning mode switch offers two options: mono manual tuning, and automatic scan in either direction coupled with automatic mono/stereo switching in FM. The latter mode mutes interstation noise, delivering audio output only when it finds a "receivable" station; the mono manual option has no muting. Thus, the effective muting threshold is the same as the scan sensitivity, which measures 24 dBf—just a little below the stereo threshold.

To tune a particular station, you use the manual option and switch to automatic for stereo FM after you've found the station. If this uncovers interference that might be ameliorated by detuning, you need not switch back to mono: The fine-tuning operates manually in either mode.

As an aid to tuning and antenna orientation, the display has multiple LED elements and two modes. The normal one displays what Yamaha calls signal quality—evidently, signal strength minus some sort of interference component, rather than signal strength alone. In cities, particularly, absence of multipath may be most important to audio quality, so the other mode displays multipath alone. The 24 elements illuminate in pairs; step widths average about 3 dB for the first nine pairs—through the critical range from 16 to 43 dBf—and about 10 dB for the top three. All this makes the display distinctly more useful than average, even among separate tuners.

There are two output-jack pairs. The "high" pair—which we used exclusively in testing, except to measure output level

itself—is set for the nominal 1-volt standard of equipment using pin (RCA phono) line connectors. The alternative delivers 6 dB less output (half as much) across the board, as a hedge against equipment that might overload at higher levels (presumably European DIN-standard designs). Regardless of which outputs you use, the T-80 delivers about 10 dB less output from fully modulated AM than from FM, to allow for the latter's greater dynamic range. The recording calibration tone (at 312 Hz) corresponds to 48 percent FM modulation—about 6½ dB below full modulation.

Performance, as documented by Diversified Science Laboratories' measurements, is mostly superb. Distortion for the local (normal) RX mode is very low, and reception is correspondingly clean in the listening room. Ultimate (65 dBf) signal-to-noise (S/N) ratios are exemplary. Adjacent-channel selectivity in the DX (narrow) mode is exceptional, though alternate-channel selectivity in the local (wide) mode would be considered subpar were the better figure of the DX mode not available. More disappointing are the sensitivity measurements. Considering the quality of the design, we would have expected figures several dB better than Yamaha has provided. Nonetheless, they are more than satisfactory for typical urban and suburban locations.

Once again, we are bowled over by the freshness of Yamaha's thinking and the degree to which it has dumped cliché in favor of direct relationships between control functions and listening quality. In that respect, the superb flexibility of the T-80 is virtually peerless: Very few tuners offer so broad a range of options with anything like its ease of assimilation and application. Bravo for that!

## A Middleweight Headset from Audio-Technica

Audio-Technica ATH-20 stereo headphones, with 8¼-foot straight cable. Price: \$55. Warranty: "full," one year parts and labor. Manufacturer: Audio-Technica, Japan; U.S. distributor: Audio-Technica U.S., Inc., 1221 Commerce Dr., Stow, Ohio 44224.

ONCE UPON A TIME, good headphones were uncomfortably heavy and cut you off almost totally from your immediate environs. Using them was, in a sense, an affirmation of your love of music—your willingness to suffer for art's sake. Although the situation had begun to improve before the advent of the Walkman, it was the personal-portable riptide that really washed the old clunkers out to sea. Nowadays, everyone is wearing the new featherweights, which are cheap, comfortable, and often very good sounding, if you can overlook some weakness in the deep bass and don't need a great deal of isolation from external noise.

But if you want a more substantial alternative, Audio-Technica may have just

what you're looking for. Its ATH-20 headphones weigh 3.3 ounces—only slightly heavier than the ones packed with most personal portables. They rest lightly on the head yet feel considerably more secure than the ultralightweights, mainly because of their wide cushions, which cover the ears almost completely. The earpieces also provide somewhat better acoustic isolation, though not up to the standards of big circumaural models designed to maximize that quality. The cord is light gauge and terminates in a miniplug, so that you can connect the phones to a portable if you like. Audio-Technica also includes a standard quarter-inch phone plug adapter for use in home systems.

Incorporated in each earpiece is what



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# The GENESIS 44

*“ . . . unmistakable feeling of depth . . . ”*

*“Within a few seconds . . . it was obvious that the Genesis 44 is not a ‘typical’ two-way speaker.”\**

The Genesis 44 is a unique high performance loudspeaker. Because we make all our own speaker components, the 44 incorporates engineering not even on the drawing boards of the competition: A tweeter that covers a range two octaves greater than similar types, and crosses over as low as a midrange. An eight inch woofer with so great an air moving capacity, it can respond accurately down to 25Hz, even at high volumes. *“One of the most nearly ideal loudspeaker room-response measurements we can recall making.”\** Every note is captured, and reproduced with the highest fidelity.

*“Certainly distinctive . . . adding to the speaker’s appearance are the broadly beveled front edges of the cabinet, which . . . reduce diffraction effects.”\**

The 44’s handsome good looks are an instance of form and function working in harmony. The cabinet shape eliminates the boxy sound caused by sharp-edged, square cabinets. All the important loudspeaker characteristics were optimized in a design with one goal: to build a loudspeaker that doesn’t sound like a loudspeaker.

We succeeded.

*“Whatever the reason(s), we could listen indefinitely without being reminded that we were listening to loudspeakers.”*

*“The Genesis 44’s created an unmistakable feeling of depth . . . that was simply lacking in the sound of other speakers . . . ”\**

*“It would be natural to conclude that the Genesis 44 is a smooth, uncolored speaker with a very wide-range response and considerably above-average dispersion qualities. Well, it is certainly all of that, but it is much more . . . ”\**

The Genesis 44 is that rare piece of audio equipment that is actually a welcome addition to your home. No other speaker sounds more like being there at a musical performance. Hear it, and agree.

Each 44 is individually tuned and tested. Like all Genesis speakers, the test results are displayed on the shipping carton, and the speaker is covered by a Full Lifetime Warranty. Currently available at less than \$700 the pair.

\*Julian Hirsch, STEREO REVIEW



**GENESIS**  
physics corporation

225 Heritage Ave.  
Portsmouth, NH 03801  
603-431-5530



the company calls a variable damping control that enables you to adjust bass response to your taste. Although continuously variable between its "open" and "closed" settings, the control has a small physical range, and the sound quality tends to jump rather abruptly between the extremes. Consequently, it's probably best thought of as a two-position switch. The closed setting makes the sound bass-shy and noticeably hollow; we frankly can't imagine anyone preferring it. The open setting, on the other hand, yields a very smooth, neutral response, ranking among the best we have heard from headphones. Bass holds up unusually well, and detail is excellent across the band. A tinge of brightness can

be heard on some material, but it is objectionable only when the program itself is overbright or distorted.

The ATH-20's reproduction is impressively clean, even when driven to high levels: we suspect your ears will give out before the phones do. Sensitivity appears to be higher than average, ensuring a good match to almost any system. In short, we can find virtually nothing to fault in this relatively inexpensive headset. Acoustic isolation is not great enough for on-location monitoring during live recording, but a pair of ATH-20s should serve admirably in just about any other application, home or portable. And their low price makes them a genuine bargain.

## Audiosource's Flexible Equalizer

**Audiosource EQ-One Series II graphic equalizer, with built-in pink-noise generator and spectrum analyzer. Dimensions: 19 by 5 1/4 inches (front panel), 7 1/2 inches deep plus clearance for rack-mount handles, controls, and connections. Price: \$430. Warranty: "limited," one year parts and labor. Manufacturer: made in Japan for Audiosource, Inc., 1185 Chess Dr., Foster City, Calif. 94404.**

OUTPUT AT CLIPPING (at 1 kHz, all controls at 0 dB)  
6.5 volts

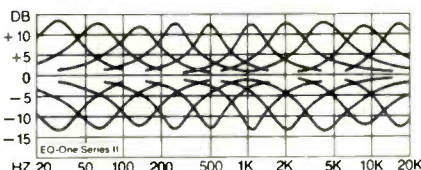
MAXIMUM INPUT LEVEL (clipping) 6.9 volts

S/N RATIO (re 0.5 volt; A-weighting; IHF loading)  
all controls at 0 dB 92 dB  
worst case (at max. above 1 kHz, others at min.) 68 1/4 dB

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)  
at 1-volt output  $\leq 0.014\%$   
at 2-volt output  $\leq 0.027\%$

FREQUENCY RESPONSE (all controls at 0 dB)  
+ < 1/4, - 1/4 dB, < 10 Hz to 153 kHz,  
+ < 1/4, - 3 dB, < 10 Hz to 219 kHz

CONTROL ACTION (max. & min. with other controls at 0)  
EQ-One Series II



INFRASONIC FILTER -3 dB at 22 Hz; -18 dB/octave

CHANNEL SEPARATION (at 1 kHz) 74 dB

INPUT IMPEDANCE  $\geq 23.7k$  ohms

OUTPUT IMPEDANCE 69 ohms

THIS IS A REWORKING of the original EQ-One equalizer/analyzer, which we reviewed in the June 1983 issue. We found that model useful and interesting, though perhaps less precise than average (even among consumer units) in such matters as calibration. As it turns out, the Series II is identical to the original model in its features; the only changes are internal, aimed at making it a more accurate instrument. Hence the "Calibration Standard" legend on the front panel.

The unit's graphic-equalizer section has ten independent octave-band sliders for each channel, centered on ISO frequencies from 31.5 Hz to 16 kHz. The control scheme and back-panel connections make it possible to monitor a tape deck (the one whose monitor connections on your preamp or receiver the EQ-One has pre-empted) and to equalize the recording feed, the playback signal, or neither. Thus, it can be used for either program "sweetening" or speaker EQ.

The spectrum-analyzer section includes a pink-noise generator to provide a test signal that, on average, is flat across the audio band. Input can be either through the audio band. Input can be either through the EQ-One's line connections (to check the response of a tape deck or other piece of electronic equipment) or from the supplied microphone (to measure loudspeakers or other acoustic devices). The results are shown on a bank of LEDs that have a green element in each frequency band for reference level plus four red elements above and four below—a total display range of  $\pm 8$  dB when set for 2 dB per step or  $\pm 16$  dB at 4 dB per step.

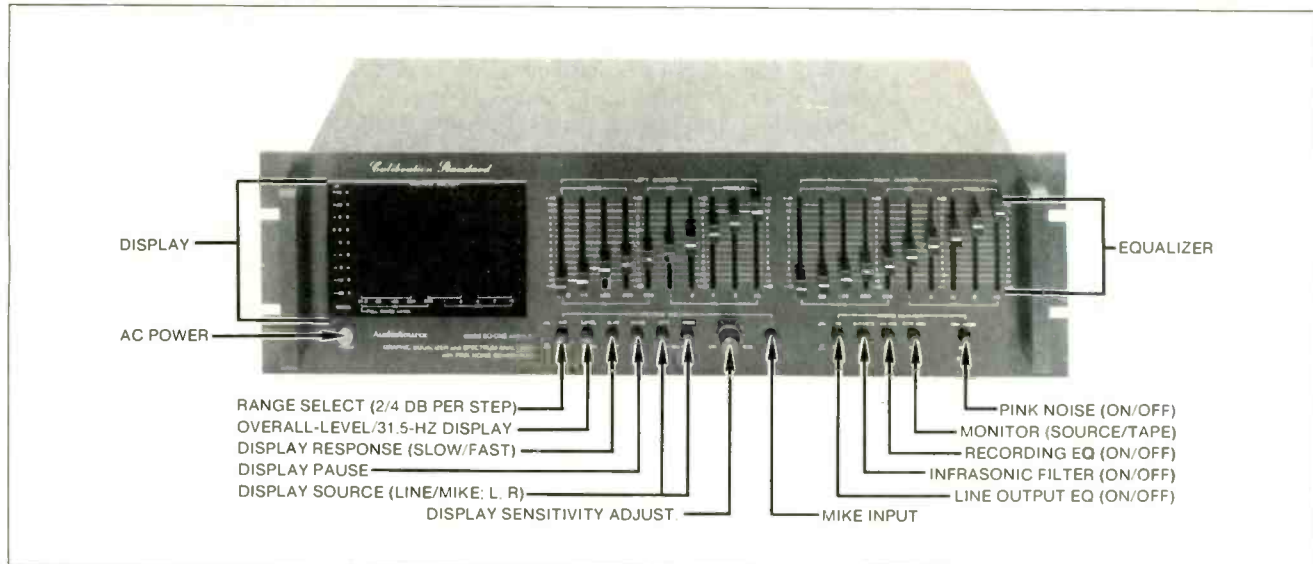
The far-left column, which normally would display the 31.5-Hz band, can be switched to show average level across the audio range. Other switches permit display

of the left-channel signal only, the right only, or the sum of the two. You have a choice of two time constants over which instantaneous data are integrated, approximating the normal and peak-hold display modes of "bar graph" level meters on tape decks. A PAUSE freezes the display for as long as you press the button. There also is a very effective switchable infrasonic filter, with a steep slope and low cutoff frequency.

Even without the analyzer section, the EQ-One's switching flexibility would make it relatively attractive in this crowded field. The size of the bite or boost it supplies still varies slightly: As measured at the center frequencies, changes are smaller near the "0" detent than toward the extremes. Most are now within a dB or two of the marked calibrations, however, representing a large improvement over the original model. In particular, it makes getting the feel of the equalizer faster and easier than before. But, as we noted in our first review, you will depend more on your ears than your eyes in most situations, making the calibration something of a side issue.

What really separates the EQ-One from the competition, however, is the spectrum analyzer. Obviously, it won't be pressed into service every time you use the equalizer, but having it available adds materially to the things you can do. Again, however, it isn't a laboratory instrument: Real precision can't be expected at this price. The levels at which the display LEDs trigger are usually within 1 dB of the calibration levels relative to the 0-dB reference (which is user-adjustable), and because errors tend to be cumulative, they are smallest for the modest degrees of boost or cut that normally are involved.

Furthermore, the sensing circuitry ap-



pears to respond to peak rather than rms signal values and presumably senses only one half of the unrectified waveform. For whatever reason, the level displayed depends on the nature of the signal. And when you shift from 2-dB to 4-dB steps in the display or between display-speed modes, you must readjust the 0-dB reference.

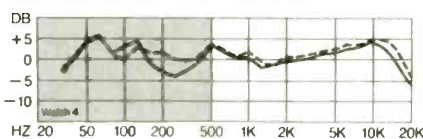
Taken for what it is—an inexpensive home equalizer/analyzer with excellent control flexibility—the EQ-One is a delight. It will tell you far more about the sig-

nals that pass through your system than any conventional device will. We wish every recordist could watch the shifting spectral content of music this way, because it would make much easier our job of explaining how to make the best possible recordings. The improvements Audiosource has incorporated in the Series II version are relatively small, but they are nonetheless worthwhile, making an already attractive product even more so. And they have been achieved at very little increase in price.

## Walsh Redux, From Ohm

Ohm Walsh 4 floor-standing loudspeaker system, in particleboard cabinet with walnut, oak, rosewood, white lacquer, or black lacquer finish. Dimensions: 15½ by 40 inches (front), 15½ inches deep at base. Price: to \$1,895 per pair, depending on finish. Warranty: "limited," five years parts and labor. Manufacturer: Ohm Acoustics Corp., 241 Taaffe Pl., Brooklyn, N.Y. 11205.

### ROOM RESPONSE CHARACTERISTICS



Walsh 4  
 — on-axis response  
 - - - off-axis (30°) response  
 shaded boundary-dependent region

SENSITIVITY (at 1 meter; 2.8-volt pink noise  
 250 Hz to 6 kHz) 86 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz; controls  
 'flat') 11.3 ohms

ABOUT TEN YEARS AGO, Ohm introduced a loudspeaker that truly deserved the overworked, often misapplied adjective "unique." It was based on a new type of full-range driver developed by Lincoln Walsh. His invention looked something like a conventional cone driver, except that it flared less and pointed down into the cabinet rather than out into the room. Thus, sound is radiated primarily from the outside surface of the cone at right angles to the voice-coil axis rather than from the front. The cone's slope is determined by the speed of sound through its surface, so that an impulse reaches any given point on the cone at just the right time for it to radiate in step with every other point. Ohm says that the result is a cylindrical wavefront expanding horizontally into the room in every direction.

In 1982, Ohm introduced the relatively compact Walsh 2, which uses an improved second-generation version of the Walsh driver. The Walsh 4 under review is a larger version of that system, which is said to have deeper bass response and

greater dynamic range. Both incorporate significant changes from the earlier models. A small supertweeter has been added to fill in the top octave, and there is now a protective perforated metal canister covering the entire driver assembly, with felt over its outer rear quadrant to block some of the output toward room corners. This departure from the essentially omnidirectional radiation pattern or the original Walsh speakers is said to improve stereo imaging.

A pair of Walsh 4s is delivered in three boxes: two containing identical bases and a third holding the mirror-imaged driver modules. You must mount the driver units on the bases—a process that takes only a few minutes. The models will fit only one way, so it is virtually impossible to make a mistake. An acoustically transparent cloth bonnet fits over the top, hiding the driver canister from view. The base (which rolls easily on four small casters) contains the speaker's crossover network and has a ducted port in its bottom to extend low-frequency response.





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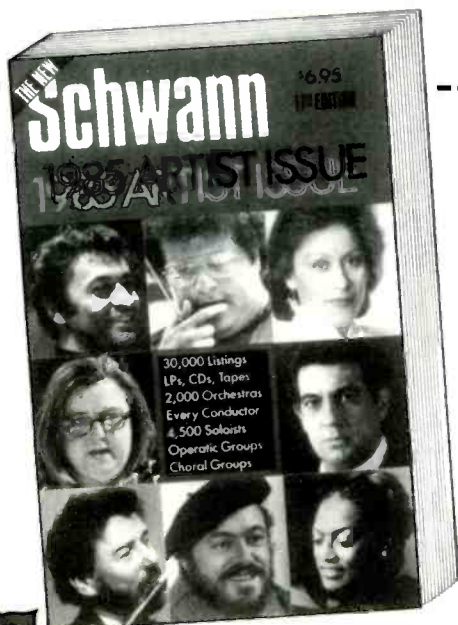
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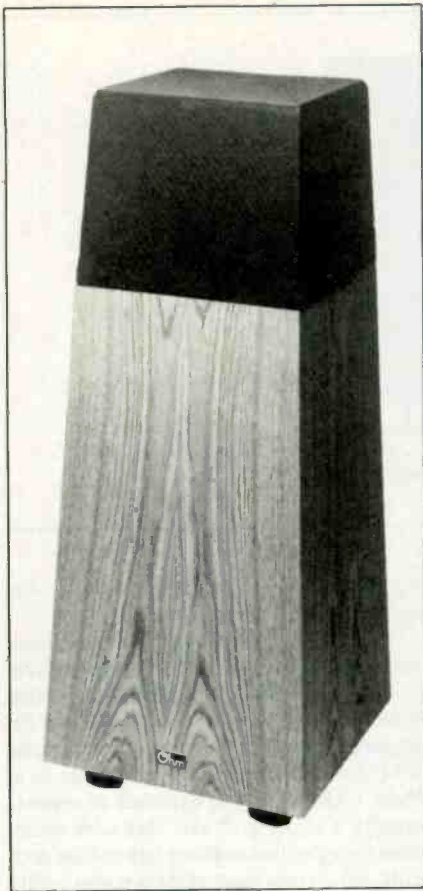
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Amplifier connections are made with bared wires or banana plugs to a pair of color-coded sprint clips in a recess on the back panel. Also located there are three three-position slide switches for tailoring the speaker's response. Two are for increasing or decreasing low- or high-frequency output; the third is labeled "perspective" and is designed to alter your apparent distance from the performers by manipulating midrange response.

Diversified Science Laboratories obtained best measured response with the speaker backed against a wall, the low-frequency contour on "decrease," and the perspective switch on "forward." It therefore adopted that arrangement for all of its other tests. Sensitivity proved relatively low by current standards, perhaps partly because of the rather high average impedance. The impedance curve varies somewhat according to the settings of the response-contouring switches, but the absolute maximum is approximately 24 ohms, while the absolute minimum is 4.4 ohms. Although you might need a bit more power than usual, a pair of Walsh 4s should represent a nonthreatening load to any good amplifier, and with care, you might be able to run them in parallel with another set of speakers.

On our 300-Hz pulse power-handling test, the speaker accepted the full output of the lab's amplifier—equivalent to 26 3/4 dBW, or 481 watts, into 8 ohms—without sign of distress. At that level, the calculated peak sound pressure level (SPL) was 112 3/4 at 1 meter. Distortion is mostly quite low, except for a region between 150 and 250 Hz where it runs considerably higher than the average for the rest of the band. However, we did not notice anything amiss in listening, and the average THD (total harmonic distortion) figures are reassuring: approximately 1/2 percent at 85 dB SPL, rising to about 1 1/4 percent at a very loud 100 dB SPL.

data column, the Walsh 4's room-corrected third-octave response is smooth and extended at the lab's control settings and placement, remaining within +5/4, -4 dB from 30 Hz to 16 kHz on-axis and within +5/4, -4 dB out to 20 kHz off-axis. (In this case, 30 degrees off the cabinet axis is more nearly on the axis of the tweeter—hence the more extended treble response.) Though not quite as smooth, response also is very respectable with the speaker several feet from any walls and the controls set flat—the arrangement we used for most of our listening. The resulting sound is clean and neutral, with plenty of detail across the range (most notably in the bass, which is firm and tight and excellent stereo imaging. Perhaps because of its unusually wide and uniform radiation pattern, the Walsh 4's sound is remarkably unconstricted and open—an endearing quality that's hard to give up once you've grown accustomed to it. And you can hear decent stereo from an unusually wide range of listening positions.

The speakers do not seem to be especially placement-sensitive, though the bass increases (as one would expect) when they are moved back against a wall. If the need be, this rise can be tamed with the bass contour switch, which is equally effective in bringing up the low end when necessary. The effects of the other two switches are also apparent, especially in their boost settings. However, we usually preferred the results obtained with all three at their middle positions.

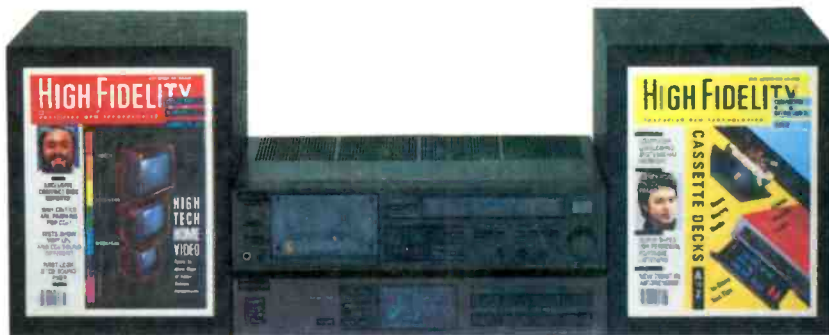
We are always a little suspicious at first of speakers that employ unusual types of drivers (so many of them turn out to be oddities and nothing more), but these new Ohms certainly have won us over. They can hold their own against the finest speakers we know in every respect except, perhaps, sensitivity. And in some—imaging particularly—we feel they are conspicuously appealing. In their price class, they deserve serious consideration.

As you can see from the curves in our

APPROX. TREBLE CONTROL RANGE (re "flat")  
±4 dB, 1.6 to 8 kHz

APPROX. BASS CONTROL RANGE (re "flat")  
±3 dB, 50 Hz to 125 Hz

APPROX. "PERSPECTIVE" CONTROL RANGE  
(re "flat") +4, -3 dB, 315 Hz to 1 kHz



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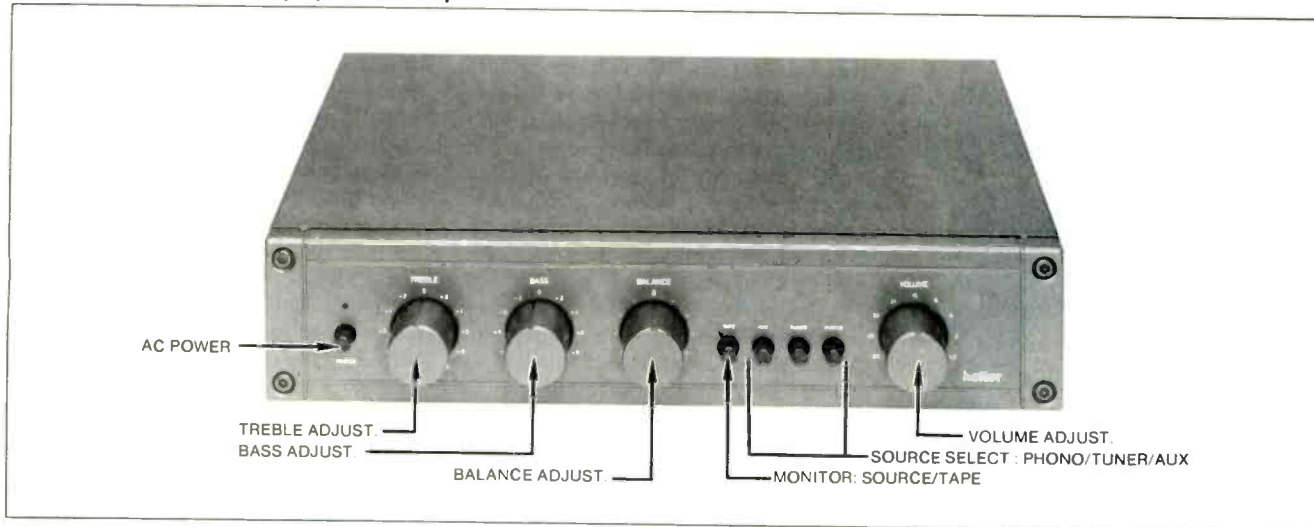
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al simplicity. We tion for this report most fainthearted for a prebuilt unit. the parts readily npacking to plug- ning. particularly flexi- hono input, three ngle tape-monitor y for basic setups expand it with an Hafler says that



OUTPUT AT CLIPPING (at 1 kHz) 9.3 volts

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)  
aux or phono input <0.01%

FREQUENCY RESPONSE  
+0, -1/2 dB, 29 Hz to 115 kHz;  
+0, -3 dB, 10 Hz to 230 kHz

RIAA EQUALIZATION ± 1/4 dB, 31 Hz to 20 kHz;  
-11 1/4 dB at 5 Hz

SENSITIVITY & NOISE (re 0.5 volt; A-weighting)

	sensitivity	S/N ratio
aux input	50 mV	81 dB
phono input	1.09 mV	74 dB

PHONO OVERLOAD (1-kHz clipping) 200 mV\*

INPUT IMPEDANCE

	aux input	phono input
direct	48.6k ohms	49k ohms; 105 pF
tape output	150 ohms	150 ohms
main output	150 ohms	150 ohms

OUTPUT IMPEDANCE

CHANNEL SEPARATION (at 1 kHz) 69 dB

INFRASONIC FILTER (nondefeatable)  
-3 dB at 10 Hz; -9 dB/octave

\*See text.

eliminating such extras permits the use of high-quality components, such as polypropylene and polycarbonate capacitors, throughout the signal path. To protect your loudspeakers from nonmusical transients, the DH-100 mutes the output to your amplifier for about two seconds when turned on and immediately when turned off. Its tone controls have no defeat option, but Diversified Science Laboratories' measurements indicate that they have virtually no effect on the unit's frequency response at their detented center positions.

DSL found the phono section's input capacitance relatively low—about right (after adding tonearm cable capacitance) for typical premium cartridges. However, the owner's manual explains how to vary the impedance (resistance and capacitance) of the phono input to match the requirements of any fixed-coil pickup. Despite its use of passive RIAA equalization, the DH-100's phono input overload margin is adequate at high frequencies and generous in the midrange and bass. A fixed infrasonic filter rolls off the response through all inputs at about 9 dB per octave below 10 Hz to remove warp-induced and other un-

wanted signals at frequencies below the audible band.

The tone controls operate over broad bands, with maximum effect at the frequency extremes. The BASS begins its action between 250 and 600 Hz (depending on the amount of boost or cut) and has a range of ±12 dB at 20 Hz. The TREBLE cuts in at about 1 kHz, reaching extremes of approximately ±15 dB at 20 kHz. We were somewhat disappointed with the taper of the controls, which puts most of their action within ±90 degrees of the detents. This characteristic makes it more difficult than usual to achieve modest amounts of response contouring.

If performance is what you look for in a preamp, you'll find much to love in the DH-100. Frequency response, phono equalization, noise, and distortion all belie the little Hafner's modest price. Indeed, if you can get by without a few creature comforts (such as a headphone output and a mono switch) and don't need the greater flexibility afforded by more elaborate models, we can see little reason not to consider the DH-100. And we don't know of a better bargain.

## 1985 EDITION COMPLETE GUIDE TO HIGH FIDELITY'S TEST REPORTS

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## *MITSUBISHI CS-2061R TELEVISION RECEIVER*

**Special features:** direct audio and composite video inputs and outputs, RGB input, built-in speakers, broadcast stereo TV reception capability, sleep timer, and wireless remote control. **Dimensions:** 20½ by 19 inches (front), 19¼ inches deep; screen, 20 inches (diagonal). **Price:** \$820. **Warranty:** "limited," two years parts and labor on picture tube, one year on all other components. **Manufacturer:** Mitsubishi Electric Corp., Japan; **U.S. distributor:** Mitsubishi Electric Sales America, Inc., 3010 E. Victoria St., Rancho Dominguez, Calif. 90221.



**J**ACK OF ALL TRADES best describes the Mitsubishi CS-2061R. Used as a straight monitor, it can display either standard NTSC-composite or RGB video, making it suitable for computer

graphics applications as well as pure home entertainment. But it also has an internal TV tuner (the first we have reviewed with a built-in BTSC stereo audio decoder) capable of receiving all VHF and UHF broadcasts and every

**VIDEO MONITOR SECTION**

All measurements were made through the composite (direct) video inputs.

<b>HORIZONTAL RESOLUTION</b>	≈320 lines
<b>INTERLACE</b>	perfect
<b>OVERSCAN</b>	
horizontal	≈9%
vertical	≈8%
<b>CENTERING</b>	
horizontal	right ≈2%
vertical	perfect
<b>BLOOMING</b>	see text

low-band, midband, superband, and hyperband cable channel. If you subscribe to a pay TV or cable channel, you can connect the descrambler to a second antenna input Mitsubishi provides and select normal or pay broadcasts either locally or via the infrared remote control.

Ten-button keypads on the main chassis and remote provide direct access to any channel. Scan tuning also is available, via up/down buttons on the chassis and remote. However, the scan operates only over the channels you've entered into the CS-2061R's tuning memory. Mitsubishi says the set will maintain the contents of this memory for at least six hours without AC power, but they are automatically erased if you switch from TV mode to cable or vice versa. Although the CS-2061R's tuner is a frequency-synthesis design, you can fine-tune any channel with a pair of plus/minus buttons and an auto/manual switch on the main chassis.

**W**henver you change channels, the new channel number and the time appear briefly on the screen. A two-digit display below the screen also shows the channel number and doubles as a countdown timer when you've selected automatic turnoff. Turnoff time can be set for five minutes or in ten-minute increments up to 90 minutes in advance. Pressing DISPLAY on the main chassis or the remote recalls the video display of time and channel number. The local display button also serves to arm the clock-set system. A "quick view" button enables you to return instantly to the last previously tuned channel.

Volume is adjusted via up/down buttons on the chassis and remote, and there is another button for muting the sound entirely. The remote also enables you to switch between the two antenna inputs, activate the sleep timer, switch from the tuner to the direct-video input, and turn the set on and off. Unlike many other monitor/receivers, the CS-2061R's front panel duplicates all of the remote's functions. When not in use, the remote stores in a special slot in the monitor.

Controls that are only on the main chassis include vertical hold, color, tint, picture (sharpness), brightness, and contrast. The last three are detented at their recommended settings.

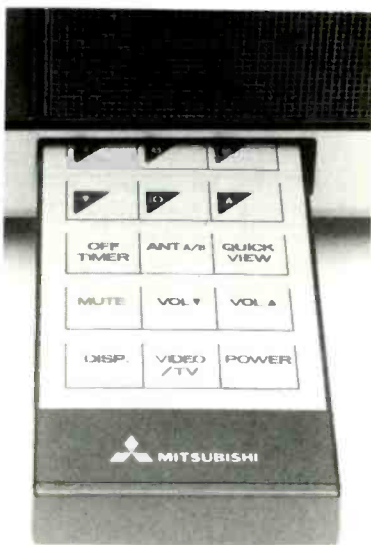
RGB brightness, contrast, and horizontal hold are separately adjusted via back-panel controls. For audio, there are center-detented bass, treble, and balance controls, plus loudness, blend, and expand pushbuttons. BLEND partially mixes left and right channels to reduce noise on weak stereo broadcasts; EXPAND creates synthetic stereo from a mono source.

When the CS-2061R senses a stereo broadcast, it illuminates an indicator and switches to the stereo mode. If a Separate Audio Program signal is present, the SAP indicator also lights. Pressing the stereo/SAP button switches between the main stereo broadcast and the mono Separate Audio Program. You can select automatic or manual switching from the SAP to the main audio program when channels are changed, but it's best to stick with automatic: In manual, the receiver will stay in the SAP mode even if there is no SAP signal on the new channel.

All connections are made on the back panel. A pair of F connectors serve as the two 75-ohm VHF antenna inputs; a set of screw terminals is provided for 300-ohm UHF download. The audio and composite video inputs are pin jacks, while the RGB input is a standard EIA 8-pin connector. An RGB color switch gives you a choice of 8- or 16-color display. The CS-2061R's small main speakers—flanking the front control panel—and rear-mounted woofer can be disconnected by a back-panel slide switch, allowing you to wire external speakers to a set of color-coded spring clips.

The CS-2061R has only one pair of line-level audio outputs instead of separate sets for driving a stereo amplifier and recording on a VCR. You can get around this limitation by hooking an amplifier and VCR in parallel with Y connectors, but the Mitsubishi's rather high output impedance and low output level suggest you'll have to turn up the amplifier VOLUME quite a bit. The CS-2061R's audio controls affect the signal at the line outputs, so once you start recording, it's best to leave them alone.

Diversified Science Laboratories' measurements indicate that the tone controls are of the shelving type and provide a maximum range of approximately ±9 dB below 100 Hz and almost the same above 10 kHz.



THE CS-2061R's remote control stores in a convenient front-panel slot.

The loudness compensation boosts the bass by about 7 dB and the treble by 5 dB independent of the VOLUME setting. Frequency response through the audio line input is quite flat, bumping up slightly below 400 Hz to a maximum of +1 dB at about 100 Hz, then rolling off gradually to -3 dB at 20 kHz.

Unfortunately, test equipment for broadcast stereo reception is not yet available, so all of DSL's measurements of the tuner section's audio performance were made in mono. However, we would not expect any major differences except in signal-to-noise (S/N) ratio, which might be better because of the noise reduction applied to the stereo difference signal. The frequency response is respectable, although it exhibits a peak of approximately 2 dB at 6.5 kHz and unusually sharp rolloffs below 40 Hz and above 14 kHz. The horizontal scan component is quite well suppressed, and the A-weighted S/N ratio is reasonably good under normal viewing conditions.

The tuner's video response is essentially flat to 3 MHz and down only slightly at the color-burst frequency (3.58 MHz). Luminance level is somewhat high, but this is easily corrected with the BRIGHTNESS, and gray-scale linearity is very good. Chroma level (color saturation) is very close to the mark, and the phase (hue) error also is within acceptable limits, with blue, cyan, and yellow furthest off the average. Chroma differential phase (the degree to which hues shift with changes in scene brightness) is low, and the chroma differential gain (variation of color saturation with scene brightness) is confined almost entirely to the highest luminance level.

Mitsubishi's CRT is one of the new "squared-off" types that enables you to see to the very corners of the screen and gives the impression of a picture-window view of the action. Convergence is extraordinarily good right to the corners of the screen. What little misconvergence the lab could find was at the middle of the screen toward the top and bottom and was completely unnoticeable at normal viewing distance, even on test patterns.

Horizontal and vertical overscan are about par for a component video monitor, and the picture is very well centered. Geometric linearity and transient response are excellent, and vertical interlace perfect, assuring

maximum vertical resolution. With the picture control at its center detent, horizontal resolution approaches the limits of the NTSC system. Advancing the control increases the sharpness of the 3.0-, 3.58-, and 4.2-MHz burst patterns; turning it down softens the picture noticeably on almost all of the bursts and reduces video noise. We're very impressed with the CS-2061R's color accuracy. Reds are noticeably more red (less orange) than usual, and green also is truer than average. (Blue seems to be an easy mark for most good monitors.)

Mitsubishi has done such a good job on the hard problems in monitor design—keeping the colors accurate and well converged over the entire screen—that it's surprising to see the CS-2061R stumble a bit in handling the luminance information. With the factory BRIGHTNESS and CONTRAST settings, gray-scale linearity is poor to fair: The lowest gray bar merges into solid black. Advancing the BRIGHTNESS helps, but we'd still not give the monitor high marks for gray-scale rendition, which directly affects its ability to handle our chroma differential gain test pattern.

Over most of the screen, black retention is very good, but the upper third of the screen tends to be noticeably brighter than the lower two-thirds—an anomaly that can be seen in normal TV viewing as well as on test patterns. And there is evidence of blooming (enlargement of white areas) over most of the CONTRAST range when switching from solid black to solid white. This effect can be eliminated by turning the CONTRAST all the way down, but that makes the picture quite weak; the BRIGHTNESS setting makes almost no difference.

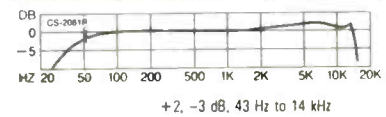
The CS-2061R we received for review was a very early sample, so there is reason to hope that these problems—in what is otherwise an excellent monitor—will have been cleared up by the time you read this. During the time we had to live with the unit, we found only one station in our area transmitting in stereo. Subjectively, the bandwidth and signal-to-noise ratio of the stereo broadcast was about the same as that of mono on other stations. Unfortunately, the programming did little to advance the cause of stereo TV!

HF

TV TUNER SECTION

All measurements were taken at the direct audio and video outputs.

AUDIO FREQUENCY RESPONSE (mono)



AUDIO S/N RATIO (A-weighted; mono)

best case (luminance staircase)	47 dB
worst case (multiburst)	21¾ dB

RESIDUAL HORIZONTAL SCAN COMPONENT (15.7 kHz)

	-44 dB
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MAXIMUM AUDIO OUTPUT

	0.31 volt
--	-----------

AUDIO OUTPUT IMPEDANCE

	3,700 ohms
--	------------

VIDEO FREQUENCY RESPONSE

at 500 kHz	-½ dB
at 1.5 MHz	-½ dB
at 2.0 MHz	flat
at 3.0 MHz	-½ dB
at 3.58 MHz	-3¾ dB
at 4.2 MHz	-20¾ dB

LUMINANCE LEVEL

	30% high
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GRAY-SCALE NONLINEARITY (worst case)

	≈11%
--	------

CHROMA LEVEL

	≈¼ dB low
--	-----------

CHROMA DIFFERENTIAL GAIN

	≈20%
--	------

CHROMA DIFFERENTIAL PHASE

	≈ ±4½°
--	--------

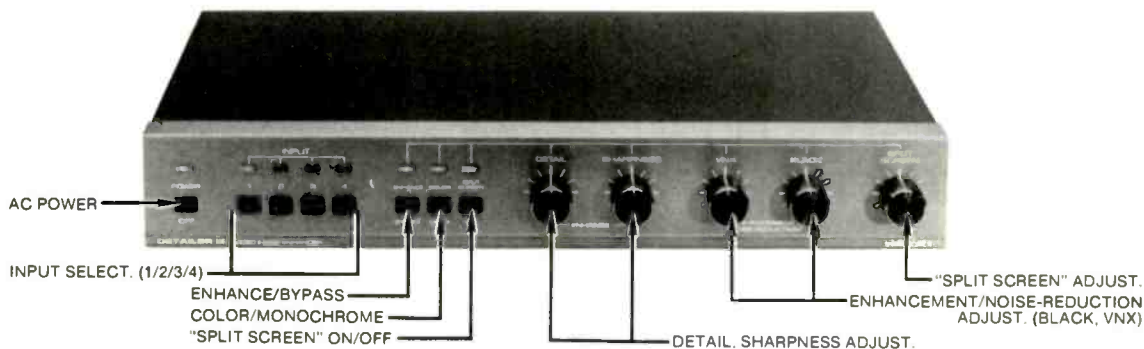
CHROMA PHASE ERROR

red	+5°
magenta	+6°
blue	+2°
cyan	+10°
green	+8°
yellow	+10°
median error	+6°
uncorrectable error	±4°

Laboratory data for HIGH FIDELITY's video equipment reports are supplied by Diversified Science Laboratories. Preparation is supervised by Michael Riggs, Peter Dobbin, and Edward J. Foster. All reports should be construed as applying to the specific samples tested. HIGH FIDELITY and Diversified Science Laboratories assume no responsibility for product performance or quality.

# VIDICRAFT DETAILER III VIDEO ENHANCER

Dimensions: 15 by 2¼ inches (front), 7¼ inches deep plus clearance for controls and connections. Price: \$350. Warranty: "limited," two years parts and labor. Manufacturer: Vidicraft, Inc., 0704 S.W. Bancroft St., Portland, Ore. 97201.



Unless otherwise noted, data apply to all control settings.

<b>MAX. AUDIO OUTPUT (1-kHz clipping)</b>	1.7 volts
<b>AUDIO GAIN</b>	<math>-<1/4</math> dB
<b>AUDIO S/N RATIO (re 0.5 volt; A-weighted)</b>	91 dB
<b>HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)</b>	$\leq 0.01\%$
<b>AUDIO FREQUENCY RESPONSE</b>	
	+0, -½ dB, 28 Hz to 15.1 kHz;
	+0, -3 dB, 10 Hz to 39.4 kHz
<b>AUDIO INPUT IMPEDANCE</b>	18k ohms
<b>AUDIO OUTPUT IMPEDANCE</b>	1,000 ohms
<b>CHANNEL SEPARATION (at 1 kHz)</b>	72 dB
<b>VIDEO FREQUENCY RESPONSE (bypass)</b>	
at 500 kHz	flat
at 1.5 MHz	+½ dB
at 2.0 MHz	+¼ dB
at 3.0 MHz	flat
at 3.58 MHz	flat
at 4.2 MHz	flat
<b>VIDEO FREQUENCY RESPONSE (DETAIL at max.)</b>	
at 500 kHz	+¼ dB
at 1.5 MHz	+2½ dB
at 2.0 MHz	+2¼ dB
at 3.0 MHz	+2 dB
at 3.58 MHz	+1 dB
at 4.2 MHz	+2¼ dB
<b>VIDEO FREQUENCY RESPONSE (SHARPNESS at max.)</b>	
at 500 kHz	+3¼ dB
at 1.5 MHz	+6½ dB
at 2.0 MHz	+6½ dB
at 3.0 MHz	+5½ dB
at 3.58 MHz	+1 dB
at 4.2 MHz	-3½ dB

**I**F YOU EVER have the feeling that you're looking "through a glass, darkly," maybe you need a video enhancer. The function of such a device is to bring out detail in a picture. This can be especially useful with VCRs, which substantially soften images because of their limited video bandwidth. And when you dub from one VCR to another, the problem is compounded. An enhancer can also be used to pep up a low-resolution monitor or the output from a TV tuner whose video response rolls off prematurely. The only prerequisites are that the input to the enhancer must be a composite (direct) video signal and that the device it feeds also be able to accept a direct video feed.

The operation of a video enhancer is analogous to that of a treble control in an audio system. Both boost high-frequency information and can improve the sharpness and clarity of what you see or hear. But neither can replace information that has been completely lost, and both can exaggerate high-frequency noise, producing hissy sound or a snowy picture. Some inexpensive image enhancers (like the sharpness controls on most monitors) boost everything in a band of frequencies—noise as well as detail—and do so equally at all

signal levels. This can result not only in a snowy picture, but also one in which vertical edges are overemphasized and followed by secondary outlines.

Vidicraft's top-of-the-line Detailer III is notably more sophisticated. It has separate controls for detail and sharpness and two noise reduction systems that modify the enhancement to avoid—insofar as possible—emphasizing snow and graininess. The independent controls for sharpness and detail are important because, despite their similarities, the two are not the same. A picture is "sharp" when lines and edges are clearly delineated. It may or may not have much "detail" within those edges. (A cartoon is sharp but has little detail.) Detail is the fine grain of the picture. Does grass look like grass or like green asphalt?

Technically, both sharpness and detail are related to the high-frequency content of the video signal. But whereas detail can be brought out by a relatively simple boost in high-frequency response, sharpness can best be enhanced by creating a controlled ring on transients. That is, when there is a sudden increase in brightness—suggesting an edge—the change can be made more discernible by "pencilin in" the edge, so to



speak, with a fine darker line just before the transition.

Indeed, Diversified Science Labs' tests using a staircase signal—sudden, step-like increases in brightness from black to white—suggest that the Detailer III creates precisely such an effect. When the SHARPNESS is turned up, a brief reduction in brightness precedes an overshoot that highlights the increase. Although there is a cycle or two of ringing in both the darker and brighter portions, the signal quickly settles to the proper luminance level. The result is heightened contrast at the point of transition, making edges stand out more than they otherwise would. When DETAIL is advanced, each transition to a higher brightness level is briefly enhanced before settling down to the correct luminance. Close examination of the action suggests that the Detailer III sharply limits the boost to a factor of two to prevent overemphasis of vertical lines. Also, the ringing after the transition is brief and well controlled, which suggests negligible "outlining" to the right of a vertical line.

DSL's multiburst measurements indicate that both controls have their greatest effect between 1.5 and 3.0 MHz. When they are at minimum (or with the system bypassed), response is essentially flat across the entire video band. In all other respects, and independent of control settings, the Detailer III is neutral. Luminance level and gray-scale linearity are virtually perfect. There's no chroma differential gain and negligible differential phase, indicating that neither color saturation nor hue shifts with changes in scene brightness. Chroma level (color saturation) is right on target, and the worst-case phase (hue) error is tiny.

Like its sharpness- and detail-enhancement circuits, the Detailer III's video noise reduction systems are technologically more sophisticated than average. The black areas of a typical picture contain very little detail, so the eye usually is attracted to the brighter portions. However, if video noise is present in the dark areas and is emphasized by enhancement circuitry, it appears as white snow or a mottled graininess that is very distracting. To prevent such side-effects, the Detailer III's "black" control adjusts the luminance threshold above which enhancement becomes effective. DSL's tests indicate that at

the control's maximum setting there is essentially no enhancement of black scenes and only a slight boost at the first luminance level. Full boost isn't attained until the upper half of the luminance range.

The Detailer III's second noise reduction control is labeled VNX—Vidicraft's trademark for what is known generically as a "coring" circuit. It limits the amount of enhancement applied to low-level detail while maintaining full enhancement of high-level signals, the argument being that noise normally will be low in amplitude relative to the desired video information and that it's worth sacrificing a bit of low-level enhancement to avoid emphasizing the snow. To check the circuit, DSL fully advanced the DETAIL and SHARPNESS, which causes low-level ringing after a step increase in brightness. Turning up the VNX removed the ringing (corresponding to low-level detail) but had virtually no affect on the basic high-level enhancement.

The Detailer III has four sets of direct stereo audio-video inputs and outputs. You choose the input to be processed at a pushbutton selector array. After enhancement, the same signal feeds all four outputs, so you can watch it on one or more monitors and record it on multiple VCRs simultaneously. A split-screen control enables you to compare the processed signal to the raw input—a great help in adjusting the enhancement for best effect. You can vary the point at which the split takes place from about one-quarter the way across the screen to three-quarters across. Once you've made the adjustments, the split-screen can be defeated with a pushbutton. Other buttons bypass the processor and select either color or monochrome processing. You can even patch in other audio-video processing equipment at a set of jacks on the back panel.

All in all, the Detailer III's performance is superb. But as Vidicraft's excellent owner's manual points out, the effectiveness of image enhancement depends on the quality of the source material. Usually, the better the original, the greater the possible improvement, and you cannot expect any enhancer to perform miracles. Nonetheless, this is a remarkable and quite useful instrument. We've never before used an enhancer that could do so much with so little. HF

VIDEO FREQUENCY RESPONSE (DETAIL & SHARPNESS at max.)

at 500 kHz	+4½ dB
at 1.5 MHz	+6¾ dB
at 2.0 MHz	+6¾ dB
at 3.0 MHz	+5½ dB
at 3.58 MHz	+1¼ dB
at 4.2 MHz	-4¼ dB

LUMINANCE LEVEL 3% low

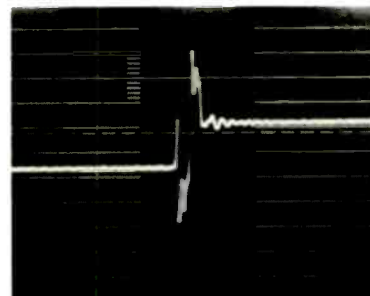
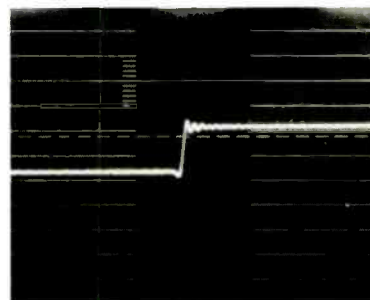
GRAY-SCALE NONLINEARITY none

CHROMA LEVEL -¼ dB low

CHROMA DIFFERENTIAL GAIN none

CHROMA DIFFERENTIAL PHASE (worst case) ≤ ±2°

CHROMA PHASE ERROR (worst case) ≤ ±2°



**BEFORE AND AFTER.** The top photo shows an unenhanced transition between two luminance levels. The bottom photo shows the same signal with the Detailer III's sharpness control at maximum. At the onset of the transient, the enhancer reduces the luminance briefly and then overshoots in the other direction. This increases the contrast of edges, making them stand out more than they otherwise would.

## REVIEWS

*Pop and classical  
music releases  
on videodisc,  
videocassette,  
and digital  
Compact Disc*

### POPULAR COMPACT DISC

#### ELVIS COSTELLO: *My Aim Is True.*

**Nick Lowe, producer.** COLUMBIA CK 35037 (digitally mixed analog recording, digital Compact Disc). LP: JC 35037; rev'd 12/77. Cassette: JCT 35037.

Four of Elvis Costello's ten albums are available on Compact Disc, more than the number from most contemporary rock stylists. But then few artists have released ten albums in seven years. Costello's debut, "My Aim Is True," is by far the least promising as a CD, but I've worn out both of my LP copies so I'm more than happy to have a new copy in a new format.

The endearingly low-fi aesthetic of this album is not memorable in itself, but it does make a point. Essentially a set of demos, "My Aim Is True" was recorded and mixed in a London studio by producer Nick Lowe, who completed the project within a few days at a cost of \$800 or £800, depending on which version of the story you believe. But the unvarnished album burst with energy and grounded Costello securely in a commercially and artistically successful career.

The CD version offers minor improvements. There is a solid, ringing accuracy to cymbal work, but elsewhere in the percussion there are still muffled spots. Bass figures emerge with a bit more depth, and vocals sound slightly cleaned up, although not when compared to audiophile pressings.

The digital makeover doesn't solve the frequent crackle of distortion or the sometimes slapdash (and, in spots, near-mono) stereo placement. But the sheer vitality of the playing (by members of an expatriate Bay Area band, Clover, on all but one track) is first-rate, as are the songs—including *Less Than Zero*, (*The Angels Wanna Wear My Red Shoes*), *Mystery Dance*, and *I'm Not Angry*.

Collectors should note that this version repeats the sequence used on the American LP release, which added a subsequent single, *Watching the Detectives*, recorded by Costello and his then new backing band, the Attractions.

Still, better candidates for CD transfer would be the Spector-inspired sweep of "Armed Forces" or the Stax/Volt stylings of "Get Happy!!" The latter could be a genuine revelation in CD, since the original analog LP crammed nearly 30 minutes onto each side of a single disc. Judging from British single mixes of those songs, the master itself offered more than the LP could handle.

—SAM SUTHERLAND

#### PAT METHENY AND LYLE MAYS: *As Falls Wichita, So Falls Wichita Falls.*

**Manfred Eicher, producer.** ECM 1190-2 (analog recording, digital Compact Disc). LP: ECM 1190-1; rev'd 9/81. Cassette: M5E 1190.

ECM's immaculately but conservatively produced sessions drew little attention to studio technology until this 1981 project by guitarist Pat Metheny and synthesist Lyle Mays. The ambitious title suite alone required the sort of extensive overdubbing and signal processing normally associated with pop and rock production at its most lavish. Building on oceanic synthesizer textures (familiar from Mays's earlier work in the Pat Metheny Group), as well as on Metheny's versatile electric and acoustic guitars, the suite interweaves muttering crowds, random words and numbers, sound effects, and Nana Vasconcelos's percussion and vocalese. The effect is especially hallucinatory on Compact Disc, where the sharper definition, lower noise floor, and better stereo imaging enlarge the performance without altering or obscuring its myriad details.

The excellent analog master production retains its rich, cinematic atmosphere without losing any ambient information or revealing any technical seams previously masked by the higher noise levels of its LP



ELVIS COSTELLO: endearingly low-fi

configurations. The second side, while closer in execution to the Metheny Group albums that preceded this record, translates equally well to CD.

—S.S.

#### SONNY ROLLINS: *Brass/Trio.*

**Leonard Feather, producer.** Verve 8150562 (analog recording, digital Compact Disc). LP: UMV 2555. Cassette: UCV 2555.

"Brass/Trio" may not be the greatest Sonny Rollins album, but it is a logical choice for CD release. As the title implies, one side of this 1958 recording offers the legendary tenorman backed by a full rhythm section plus an additional brass section, the other side a minimal setting of horn, bass, and drums—a typical Rollins lineup of the time. This affords the listener a chance to hear how well the CD version captures both a massed sound and a more airy, open tone.

The "Brass" selections virtually leap off the beam. Rollins is right up front, crystal clear and crackling. The late Fifties were peak years for him; here his fervor, and especially his sense of organization, sets him apart from his contemporaries. The horns have a high, sharp bite that is perfect for the intentional brashness of arranger Ernie Wilkins's extroverted writing.

Still, this experiment doesn't really come off. Most of the time Rollins sounds divorced from the elaborate setting he is placed in—a situation that goes from bad to worse in CD because of the format's severe stereo separation. The limited give-and-take between soloist and band affords Rollins few opportunities to bulldoze his way through the horns.

This only heightens the problems with the rhythm section, who are left to carry the weight. Pianist Dick Katz and the usually galvanic drummer Roy Haynes just don't provide the thrust that Rollins requires. This may be the fault of the original recording. To my ears the rhythm players sound muffled and distant. You can't help but concentrate on Rollins; it is as if he were playing in a vacuum.

The "Trio" side is considerably better. Not only is Rollins more at home with the leaner surroundings, but the bass (Henry Grimes) and drums (Charles Wright) now sound full and rounded. Grimes is particularly fine; his robust, dancing lines are given the density they deserve. The best track, though, has nothing to do with either the brass or the trio. An unaccompanied *Body and Soul* lets the saxophonist and the CD shine. Rollins's full-throated, straight-from-the-gut roar can fill a room, thanks to this digital disc.

—STEVE FUTTERMAN

## CLASSICAL COMPACT DISC

### CINCINNATI POPS ORCHESTRA: Film Music.

Cincinnati Pops Orchestra, Erich Kunzel, cond. [Robert Woods, prod.] TELARC CD 80094 (fully digital Compact Disc). LP: DIOZ 10113.  
CDURAGE: Star Trek: Main Theme. PRDTD: Introduction; Conclusion. WILLIAMS: Star Wars: Main Title; The Empire Strikes Back; The Imperial March; Return of the Jedi; Luke & Leia; Superman: Theme; Raiders of the Lost Ark; The Raiders' March; Close Encounters of the Third Kind: Main Theme; E.T.: The Bicycle Chase; The Departure.

It is hard to imagine this music being played by a capable orchestra, and superbly recorded, yet still missing nearly every point. But Erich Kunzel's curiously managed tempo transitions and nit-picking treatment of detail, at the expense of sweep and intensity, cause most of these accounts to go soft. The John Williams selections suffer most: Kunzel fails to convey the poignancy of the main theme from *Close Encounters of the Third Kind* and makes its climax sound superficial, while in the *Star Wars*, *Empire*, *Superman*, and *Raiders* selections he repeatedly stops short

serious involvement.

With the music from *E.T.*, however, Kunzel and the band come to life; the playing has guts, and the line of action is clearly grasped. Ditto for the main theme from *Star Trek*, by veteran Alexander Courage, which receives a driving, upbeat reading.

As prelude and postlude to the disc, Telarc provides synthesized sound-pieces by Frank Proto, a member of the orchestra's bass section. Unfortunately, the material is pure drivel. Still, Telarc gets high marks for its engineering; if only a little more of the genius of John Williams had come through!

—THEODORE W. LIBBEY, JR.

### GERSHWIN:

#### Porgy and Bess: A Symphonic Picture (arr. Bennett); Second Rhapsody\*; Cuban Overture.

Cristina Ortiz, piano\*. London Symphony Orchestra, Andre Previn, cond. [John McLaughlin, prod.] ANGEL EMI CDC 47021 (fully digital Compact Disc). LP: DS 4XS 37773. Cassette: 37773.

André Previn is as much in his element here as he is out of it in a number of his more recent recording ventures. The music is some of Gershwin's finest, and the Londoners play it for Previn with all the panache it requires. The *Cuban Overture* fares particularly well, its Rhumba emerging with an élan and elasticity that make one want to dance. Throughout it and the other works here, Previn has the balances in perfect adjustment, the rhythms sprung exactly right, the shape of phrases utterly natural.

This is one of those extraordinary recordings made by EMI in the early phase of its digital campaign, when it used special, custom-made equipment. It is breathtaking in its impact and presence, with superb imaging and a startling sense of ambience—so startling that one literally hears the air. The high end is just a touch bright, but timbres are totally unaffected. In spite of short timings, this issue makes a terrific case for CD.

—T.W.L., JR.

### EDITA GRUBEROVA: Coloratura Arias.

Edita Gruberova, soprano; Stuttgart Radio Symphony Orchestra, Kurt Eichhorn, cond. [Axel Mehrlé, Dieter Sinn, and Diether G. Warneck, prods.] OWRO C 027831 (fully digital Compact Disc). LP: F 072831. Cassette: M 072831. (Distributed by Harmonia Mundi, U.S.A., 2351 Westwood Blvd., Los Angeles, Calif. 90064.)

ADAM: Ah, vous dirai-je, maman. ALABIEFF: Die Nachtigall. ARDITI: Il Bacio. DELIBES: Les Filles de Cadix. DELL'ACQUA: Villanelle. GLIÈRE: Concerto for Coloratura Soprano and Orchestra. PROCH: Dehl torna mio here. RACHMANINOFF: Chanson géorgienne. STRAUSS: Voices of Spring Waltz.

### EDITA GRUBEROVA: Italian and French Opera Arias.

Edita Gruberova, soprano; Munich Radio Orchestra, Gustav Kuhn, cond. [John Mordler, prod.] ANGEL EMI CDC 47047 (fully digital Compact Disc). LP: DS 37870. Cassette: 4XS 37870.

DELIBES: Lakmé: OÙ va la jeune Hindoue? DONIZETTI: Lucia di Lammermoor: Il dolce suono—Ardon gl'incensi. GOUNOD: Romeo et Juliette: Je veux vivre dans ce rêve. MEYERBEER: Les Huguenots: Nobles seigneurs, salut. ROSSINI: Il Barbiere di Siviglia: Una voce poco fa; Semiramide: Bel raggio lusinghier. THOMAS: Hamlet: A vos jeux, mes amis—Partagez-vous mes fleurs.

Here are two simply superb collections from the finest coloratura soprano of our time. Both are extremely well recorded

and offer thrillingly lifelike presence and perspective on CD. That's important because Edità Gruberova's is the kind of high-pressure coloratura that sets styli vibrating past the limits of their design (when the Angel EMI LP came out, it exhibited distortion in the loudest passages). What a pleasure it is now to hear every nuance as if she were standing here.

The Orfeo is a fine studio recording, a touch dry but remarkably clear and well balanced. Kurt Eichhorn's accompaniment gets stodgy in places, but by and large it is sympathetic and unobtrusive (in spite of



GRUBEROVA: reigning coloratura

some unwanted groaning from the podium). The repertory is more than a little off the beaten track, which is all the more reason to hear Gruberova go at it. Her pitch is spot-on throughout, her command of diction and phrasing admirable. The only real drawback is that the band information is incorrectly printed on the disc itself (though not on the liner).

The Angel EMI sampler consists of more familiar selections from the French and Italian side, in which Gruberova is no less adept. Delibes's "Bell Song" is brilliantly done, except for one or two minor wrinkles in pitch; and if Gruberova's pronunciation here and in the three other French selections is only fair, she at least gets the words out. The Munich Radio Orchestra and conductor Gustav Kuhn provide first-class accompaniment.

Whether you prefer the warhorses or the unfamiliar works, you can sit back with either of these discs and listen to a phenomenal singer having fun with the music—and that alone is worth the investment.

—T.W.L., JR.

# NEW COMPACT DISCS

Because no store we know of carries every new CD, each month we will present a list of the latest releases. Most retailers can order your selections, even if they don't stock them. The list is compiled for us by the editors of THE NEW SCHWANN RECORD & TAPE GUIDE from CDs that they have received—not from a record company's roster of scheduled releases, which may or may not be available.

## CLASSICAL

### BACH, J. S.

**Brandenburg Concertos (6), S.1046/51**  
Linde, Consort (Nos. 1, 2, 6)  
Angel CDC-47045  
Linde, Consort (Nos. 3, 4, 5)  
Angel CDC-47046  
Harnoncourt, Concentus Musicus (Nos. 1, 2, 4)  
Teldec CDT-42823  
Harnoncourt, Concentus Musicus (Nos. 3, 5, 6)  
Teldec CDT-42840

**Cantata No. 205, "Der zufriedengestellte Aeolus"**  
Harnoncourt, Concentus Musicus [G]  
Teldec CDT-42915

**Cantata No. 211, "Coffee Cantata"; Cantata No. 212, "Peasant Cantata"**  
Laki, Fülöp, Gáti, Németh, Capella Salvaria [G]  
Hungaroton HCD-12462

**Capriccio for Harpsichord, S.992; Italian Concerto in F for Harpsichord, S.971; Preludium, Fugue & Allegro in E flat, S.998; Toccata for Harpsichord, S.912**  
Tom Pixton  
Centaur CRC-2015

**Concerto in a for Flute, Violin, & Harpsichord, S.1044; Concerto in A for Oboe d'amore, S.1055 (arr. from Hpsi Con. 4); Concerto in c for Violin and Oboe, S.1060**  
Beznosjuk, Standage, Reichenberg, Pinnock, English Concert  
Deutsche Grammophon ARC-413731-2  
AH

**Concertos (6) for Organ, S.592/7; Fugue, S. 579**  
Chorzempa [S.594, 595, 596]  
Philips 412116-2 PH

**Concertos (2) for Violin, S.1041/2; Concerto in d for 2 Violins, S.1043**  
Kuljken, Petite Bande  
Pro Arte CDD-124

**Magnificat; Handel: Utrecht Te Deum & Jubilate**  
Harnoncourt, Concentus Musicus [L]  
Teldec CDT-42955

**Motets (6), S.225/30**  
Harnoncourt, Concentus Musicus, Stockholm Bach Cho. [G]  
Teldec CDT-42663

**Suites (4) for Orchestra, S.1066/9**  
Harnoncourt, Concentus Musicus (Nos. 1, 2)  
Teldec CDT-43051  
Kuijken, Petite Bande (Nos. 1-4)  
2-Pro Arte CDD-205

### BEETHOVEN

**Sonatas (32) for Piano**  
No. 8 in c, Op. 13, "Pathétique";  
No. 14 in c sharp, Op. 27, No. 2, "Moonlight"; No. 23 in f, Op. 57, "Appassionata"  
Rudolf Buchbinder  
Teldec CDT-42913  
No. 21 in C, Op. 53, "Waldstein";  
No. 23 in f, "Appassionata"  
Russell Sherman  
Pro Arte CDD-108

### Symphonies (9) (complete)

Kegel, Dresden Phil.  
7-Pro Arte CDC-10000  
(Nos. 1, 2)  
Pro Arte CDC-10001  
(No. 3)  
Pro Arte CDC-10002  
(Nos. 5, 8)  
Pro Arte CDC-10003  
(No. 6)  
Pro Arte CDC-10004  
(No. 7; Coriolan Over.)  
Pro Arte CDC-10005  
(Nos. 4, 9)  
2-Pro Arte CDC-10006

**No. 6 in F, Op. 68, "Pastorale"**  
Cyprien Katsaris (piano, arr. Liszt)  
Teldec CDT-42781

**No. 7 in A, Op. 92**  
Collegium Aureum  
Pro Arte CDD-123

**No. 9 in d, Op. 125, "Choral" (piano, arr. Liszt)**  
Cyprien Katsaris  
Teldec CDT-42956

### BENSON

**The Leaves Are Falling, for Band (1964); Brant: Angels and Devils, for Flute and Flute Orchestra; Hanson: Dies Natalis, for Band (1972)**  
Bonita Boyd, Hunsberger, Eastman Wind Ensemble  
Centaur CRC-2014

### BERG

**Concerto for Violin & Orchestra; Stravinsky: Violin Concerto**  
Perlman, Ozawa, Boston Sym.  
Deutsche Grammophon 413725-2 GH

### BERNSTEIN

**Piano Music (complete works for solo piano)**  
James Tocco  
Pro Arte CDD-109

### BIZET

**L'Arlésienne: Suites 1 & 2; Carmen Suite**  
Dzawa, Orch. Nat'l  
Angel CDC-47064

### BRAHMS

**Academic Festival Overture, Op. 80; Concerto in a for Violin & Cello, Op. 102**  
Kremer, Maisky, Bernstein, Vienna Phil.  
Deutsche Grammophon 410031-2 GH

**Concerto No. 1 in d for Piano, Op. 15**  
Zimmerman, Bernstein, Vienna Phil.  
Deutsche Grammophon 413472-2 GH

**Symphony No. 1 in c, Op. 68**  
Wand, North German Radio Sym.  
Pro Arte CDD-006

### BRITTEN

**War Requiem, Op. 66**  
Söderström, Tear, Allen, Rattle, City of Birmingham Sym. & Cho., Christ Church Boys Cho. [E.L]  
2-Angel CDC-47033

### BRUCKNER

**Symphony No. 4 in E flat, "Romantic" (1874 version)**  
Inbal, Frankfurt Radio Sym.  
Teldec CDT-42921

### CHOPIN

**Ballades 1, 2, 3, 4 (Op. 23, 38, 47, 52); Scherzos 1, 2, 3, 4 (Op. 20, 31, 39, 54)**  
Cyprien Katsaris  
Teldec COT-43053

### Waltzes (19)

Cyprien Katsaris  
Teldec CDT-43056

### COPLAND

**Appalachian Spring: Suite (original version); Short Symphony; Ives: Symphony No. 3**  
Davies, St. Paul Ch. Orch.  
Pro Arte CDD-149

### DEBUSSY

**Nocturnes (Nuages, Fêtes, Sirènes); La Mer**  
Plevin, London Sym., Ambrosian Cho  
Angel CDC-47028

### DONIZETTI

**Don Pasquale (selections)**  
Kalmár, Bándi, Gáti, Gregor, Fischer, Hungarian State Orch. [I]  
Hungaroton HCD-12610

### DVOŘÁK

**Symphonies (9)**  
No. 7 in d, Op. 70  
Neumann, Czech Phil.  
Pro Arte CDS-7067  
No. 8 in G, Op. 88  
Neumann, Czech Phil.  
Pro Arte CDS-7073  
No. 9 in e, Op. 95, "New World"  
Neumann, Czech Phil.  
Pro Arte CDS-7002

### GERSHWIN

**American in Paris (2 pianos); Grainger: Fantasy on Gershwin's Porgy and Bess, for 2 Pianos**  
K. & M. Labèque  
Angel CDC-47044

### GIORDANO

**Andrea Chénier**  
Caballé, Pavarotti, Nucci, Chailly, Nat'l Phil., Welsh Nat'l Op. Cho. [I]  
2-London 410117-2 LH

### GRIEG

**Concerto in a for Piano, Op. 16; Schumann: Concerto in a for Piano, Op. 54**  
Zimmerman, Karajan, Berlin Phil.  
Deutsche Grammophon 410021-2 GH

### HANDEL

**Concerti grossi (12), Op. 6**  
Harnoncourt, Concentus Musicus  
3-Teldec CDT-35603

### Concertos (16) for Organ

Preston, Pinnock, English Concert (Op. 4)  
Deutsche Grammophon ARC-413465-2 AH2  
Preston, Pinnock, English Concert (Op. 7)  
Deutsche Grammophon ARC-413468-2 AH2

### Messiah (oratorio)

Gale, Lipovsek, Hollweg, Kennedy, Harnoncourt, Concentus Musicus, Stockholm Ch. Cho. [E]  
3-Teldec CDT-35617

### Water Music (complete)

Harnoncourt, Concentus Musicus  
Teldec CDT-42368

### HAYDN, JOSEPH

**Symphony No. 100 in G, "Military"; Symphony No. 104 in D, "London"**  
Hogwood, Acad. Ancient Music  
Oiseau Lyre 411833-2 OH

### JANAČEK

**Sinfonietta; Taras Bulba**  
Neumann, Czech Phil.  
Pro Arte CDS-7056  
Rattle, Philharmonia Orch.  
Angel CDC-47048

### KOÓALY

**Choral Works**  
Ferencsik, Hungarian Radio & Tel. Cho. [Hun]: Hymn of Zrinyi; Jesus and the traders; The aged; Norwegian girls; Too late; Dde to Liszt  
Hungaroton HCD-12352

### LANNER

**Music of Lanner and Johann Strauss Sr. (waltzes, etc.)**  
Kremer, Guth, Kashkashian, Hörnagel (string quartet). Lanner: Die Werber, Op. 103; Marien-Walzer, Op. 143; Steyrische Tänze, Op. 165 (& Jos. Klausner: 5 Nationalländer); Strauss: Eisele und Beisele Sprünge, Op. 202; Kettenbrücken-Walzer, Op. 4; Annen-Polka, Op. 137; Wiener Gemüts-Walzer, Op. 116; Schwartsche Ball-Tänze, Op. 32  
Philips 410395-2

### LISZT

**Années de pèlerinage: 1st Year, "Switzerland"**  
Bolet  
London 410160-2 LH

### MAHLER

**Das Lied von der Erde**  
Fassbaender, Araiza, Giulini, Berlin Phil. [G]  
Deutsche Grammophon 413459-2 GH

**Symphony No. 2 in c, "Resurrection"**  
Mathis, Soffel, Tennstedt, London Phil. & Cho. [G]  
2-Angel CDC-47040

### MOZART

**Concertos (25) for Piano & Orchestra**  
No. 12 in A, K.414;  
No. 14 in E flat, K.449  
Bilson, Gardiner, English Baroque Soloists  
Deutsche Grammophon ARC-413463-2 AH

**No. 23 in A, K.488;  
No. 26 in D, K.537, "Coronation"**  
Friedrich Gulda, Harnoncourt, Concertgebouw Orch. Con. 26  
Teldec CDT-42970

**Concertos (7) for Violin & Orchestra**  
Concerto No. 1 in B flat for Violin & Orchestra;  
Sinfonia Concertante in E flat for Violin and Viola, K.364  
Kremer, Kashkashian, Harnoncourt, Vienna Phil.  
Deutsche Grammophon 413461-2 GH

### Idomeneo, Re di Creta, K.366

Schmidt, Yakar, Palmer, Hollweg, Equiluz, Tear, Estes, Harnoncourt, Zurich Mozart Opera Orch. [I]  
3-Teldec CDT-35547

### Magic Flute

M. Price, Serra, Schreier, Melbye, Moll, Davis, Dresden State Orch., Leipzig Radio Cho. [G]  
3-Philips 411459-2 PH3

**Quartets (piano) in g, K.478; in E flat, K.493**

Beaux Arts Trio, Giuranna (viola)  
Philips 410391-2

### Requiem, K.626

Yakar, Wenkel, Equiluz, Holl, Harnoncourt, Concentus Musicus, Vienna State Opera Cho. [L]  
Teldec CDT-42756

**Serenade No. 9 in D, K.320, "Posthorn Serenade"**

Harnoncourt, Oresden State Orch.  
Teldec CDT-43063

### Sonatas (17) for Piano

No. 11 in A, K.331;  
No. 12 in F, K.332;  
Fantasia in d, K.397  
Mitsuko Uchida Fant. K.397;  
Sonata 12  
Philips 412123-2

### Symphonies (41)

No. 31 in D, K.297, "Paris";  
No. 33 in B flat, K.319  
Harnoncourt, Concertgebouw Orch.  
Teldec CDT-42817

**No. 32 in G, K.318;  
No. 39 in E-flat, K.543**

Harnoncourt, Concertgebouw Orch.  
Teldec CDT-43107

**No. 34 in C, K.338;  
No. 35 in D, K.385, "Haffner"**  
Harnoncourt, Concertgebouw Orch.  
Teldec CDT-42703

### NAZARETH

**Brazilian Tangos & Waltzes, for Piano**  
Lima  
Pro Arte CDD-144

### PUCCINI

**Gianni Schicchi**  
Kalmár, Melis, Ferencsik, Hungarian State Op. Drch. [I]  
Hungaroton HCD-12541

### PURCELL

**Dido and Aeneas**  
Yakar, Scharinger, Murray, Harnoncourt, Concentus Musicus [E]  
Teldec CDT-42919

### RACHMANINOFF

**Symphony No. 2 in e, Op. 27**  
Rattle, LA Phil.  
Angel CDC-47062

### RAVEL

**Ma Mère l'Oye (ballet); Pavane pour une infante défunte; Le Tombeau de Couperin; Valses nobles et sentimentales**  
Dutoit, Montreal Sym.  
London 410254-2 LH

**STRAUSS, JOHANN****Music of Johann Strauss**

Ferencsik, Hungarian State Orch.  
(waltzes & polkas): An der schönen,  
blauen Donau; Künstlerleben;  
Frühlingsstimmen; Tritsch-Tratsch  
Polka; Rosen aus dem Süden;  
Annen-Polka; Morgenblätter; Joh.  
Strauss, Sr.: Radetzky March, Op. 228  
Hungaroton HCD-12600

**Waltzes**

Boskovsky, Vienna Strauss Orch.: On  
the Beautiful Blue Danube, Op. 314;  
Roses from the South, Op. 388;  
Vienna Blood, Op. 354; Voice of  
Spring, Op. 410, Artist's Life, Op. 316;  
Tales from the Vienna Woods, Op.  
325; Emperor Waltz, Op. 437  
Angel CDC-47052

**STRAUSS, RICHARD****Macbeth, Op. 23;****Symphonia domestica, Op. 53**

Maazel, Vienna Phil.  
Deutsche Grammophon 413654-2 GH

**TCHAIKOVSKY****Nutcracker Suite, Op. 71A;****Swan Lake (excerpts)**

Slatkin, Minnesota Orch.  
Pro Arte CDD-121

**TELEMANN****Concertos (20) for Violin**

Brown, St. Martin's Acad. (Nos. 3, 4,  
8, 9, 11, in D, E, G, g, B flat) (No. 11  
in B flat, formerly attributed to  
Telemann, now thought to be by  
Johann Ludwig Horn)  
Philips 411125-2

**VERDI****Ernani (selections)**

Sass, Lamberti, Miller, Kovats,  
Gardelli, Hungarian State Op. Orch. &  
Cho. [I]  
Hungaroton HCD-12609

**Il trovatore**

Piowright, Fassbaender, Domingo,  
Zaccanaro, Giulini, St. Cecilia Orch. &  
Cho. [I]  
3-Deutsche Grammophon 413355-2  
GH3

**Simon Boccanegra (selections)**

Kincses, J. Nagy, Miller, Gáti, Gregor,  
Hantos, Patané, Hungarian State Op.  
Orch. & Cho. [I]  
Hungaroton HCD-12611

**VIERNE****Carillon de Westminster, for Organ;****Widor: Symphony No. 5 in f for Organ,****Op. 42, No. 1**

Preston  
Deutsche Grammophon 413438-2 GH

**WAGNER****Götterdämmerung**

Altmeyer, Sharp, Wenkel, Kollo,  
Nöcker, Salminen, Janowski, Dresden  
State Orch. & Cho., Leipzig & Berlin  
Radio Chos. [G]  
5-Eurodisc 6100-8123

**Das Rheingold**

Flagstad, Madeira, Svanholm, London,  
Neidlinger, Böhme, Solti, Vienna Phil.  
[G]  
3-London 414101-2 LH3

Minton, Wenkel, Schreier, Adam,  
Nimsgern, Salminen, Janowski,  
Dresden State Orch. [G]  
3-Eurodisc 6100-5823

**Siegfried**

Altmeyer, Kollo, Schreier, Adam,  
Nimsgern, Janowski, Dresden State  
Orch. [G]  
5-Eurodisc 6100-7023

**Die Walküre**

Altmeyer, Norman, Minton, Jerusalem,  
Adam, Moll, Janowski, Dresden State  
Orch. [G]  
5-Eurodisc 6100-6423

**COLLECTIONS****Karajan, Berlin Philharmonic—****Encore:**

Smetana—The Moldau; Liszt—Les  
Préludes; Weber—Invitation to the  
Dance; Liszt—Hungarian Rhapsody  
No. 5; Rossini—William Tell, Over.  
Deutsche Grammophon 413587-2 GH

**Maazel, Vienna Philharmonic—New****Year's Concert:**

Fledermaus Overture; Blue Danube;  
Radetzky March; Wiener Blut; etc.  
Deutsche Grammophon 400040-2 GH

**Marriner, St. Martin-in-the-Fields****Acad.—By Request:**

Handel—Solomon, Arrival of the  
Queen of Sheba; Berenice, Minuet;  
Messiah, Pastoral Symphony; Bach—  
Cantata 208, Sheep May Safely Graze;  
Cantata 147, Jesu, Joy of Man's  
Desiring; Christmas Oratorio, Sinfonia;  
Grieg—Holberg Suite, Prelude;  
Schubert-Rosamunde, Entr'acte Music  
No. 3; Glück—Drfeo ed Euridice,  
Dance of the Blessed Spirits;  
Borodin—Quartet No. 2, Nocturne  
Angel CDC-47027

**Salon Orchestra—Music of the Grand****Salon**

Pro Arte CDD-135

**Classic Cafehaus Music**

Pro Arte CDD-136

**I Salonisti—Serenata**

Pro Arte CDD-133

**Preston, Simon—Christmas Carols, w.****Choir of Westminster Abbey:**

Up! awake! from highest steeple (J.  
Praetorius); Remember, o thou man  
(Digham); There stood in heaven a  
linden tree; Alleluia, a New Work  
(Wishart); Salve puerule (M.-A.  
Charpentier); The Holly and the Ivy;  
Jesus Christ the Apple Tree (Poston);  
Resonet in laudibus (M. Praetorius);  
Ding dong merrily on high; Nowell  
(Davies); Alleluja! Freuet euch  
(Hammerschmidt); Up! good Christen  
folk, and listen; In dulci jubilo; Hark!  
the herald angels sing (Mendelssohn);  
Puer Natus (Scheidt); Rocking;  
Tomorrow shall be my dancing day  
(Gardner); Illuminare Jerusalem; A  
Shepherd's Carol (Britten); Good King  
Wenceslas  
Deutsche Grammophon 413590-2 GH

**Carreras, José—Love Is ... (w.****Robert Farnon Orch.) [E]:**

Because you're mine; As time goes  
by; Love is a many-splendored thing;  
The way we were; Tonight; Tenderly;  
My own true love; The shadow of  
your smile; Memory; The summer  
knows; The impossible dream; My  
way  
Philips 412270-2

**Gruberova, Edita—French & Italian****Opera Arias:**

Delibes—Lakmé: Oú va la jeune  
Indoue?; Meyerbeer—Les Huguenots:  
Nobles seigneurs, salut! Gounod—  
Roméo et Juliette: Ah! Je veux vivre;  
Thomas—Hamlet: À vos jeux, mes  
amis; Donizetti—Lucia di  
Lammermoor: Il dolce suono;  
Rossini—Semiramide: Bel raggio  
lusinghier; Barber of Seville: Una voce  
poco fa Angel CDC-47047

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**Let's Dance**

EMI 46002

**Station To Station**

RCA PCD1-1327

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**KIM CARNES****Cafe Racer**

EMI 46022

**CARPENTERS****Voice of the Heart**

A&M CD-4954

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**ERIC CLAPTON****Slow Hand**

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**PHIL COLLINS****Face Value**

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**MAC DAVIS****Very Best & More**

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EMI 46009

**DURAN DURAN****Rio**

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**Seven & The Ragged Tiger**

EMI 46015

**BOB DYLAN****Blood on the Tracks**

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**THE ENGLISH BEAT****What Is Beat?**

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**Rebel Yell**

Chrysalis VK-41450

**JERMAINE JACKSON****Jermaine Jackson**

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**JACKSONS (Jackson 5)****Compact Command Performance (18****Greatest Hits)**

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**WAYLON JENNINGS & WILLIE****NELSON****WW II**

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# "A STUNNING

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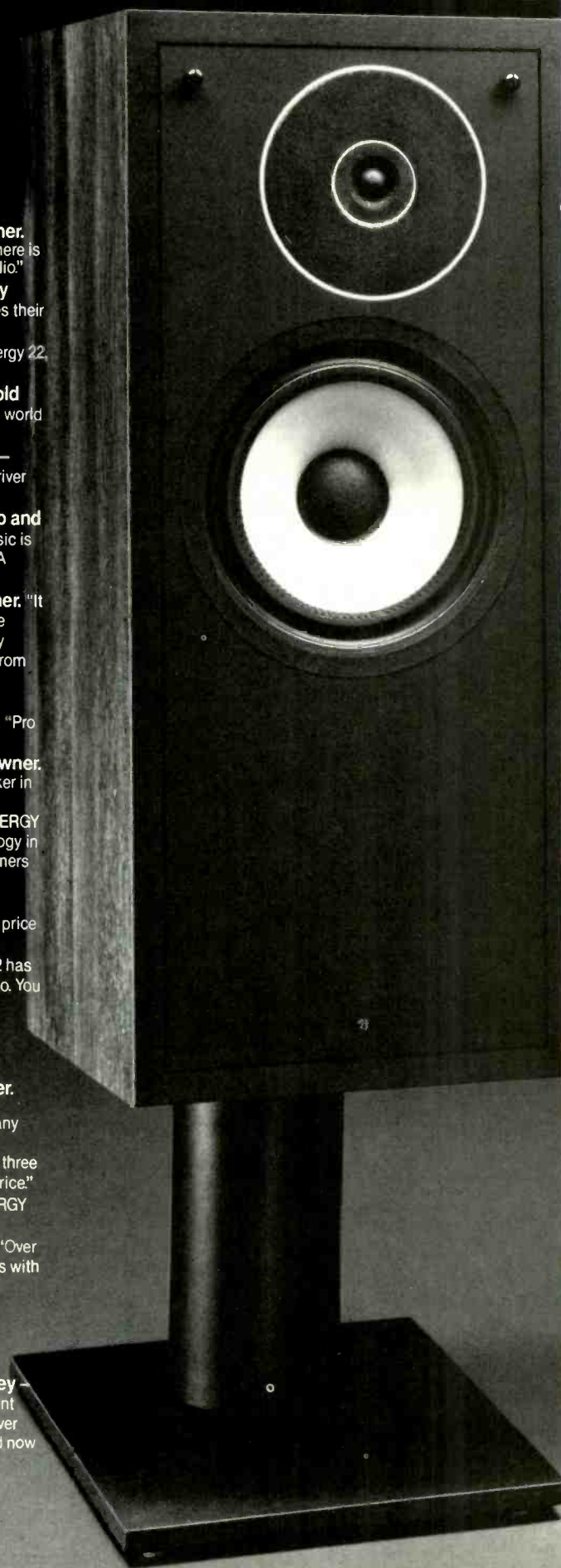
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"The Canadian-made ENERGY 22 sets a new standard for us that makes the rest of the world's speakers stand back, both for quality of sound and price. On another point, because ENERGY 22 was chosen by a major Radio-Television network as its monitors, we have placed the ENERGY 22s with our own city's #1 FM station-CJMF-FM 93 as the monitors for their new studio."

**Quebec, Repentigny, Terrebonne, Audio Express, Richard Belisle –**

**Owner.** "My customers have absolutely flipped over the ENERGY 22. The stereo sound field brings to life their stereo T.V.s."

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"For 30 years I have always judged speakers by five things – accuracy, ability to handle transients, ability to handle power, musicality and value. In these five important areas the ENERGY 22 is a total winner for the music lover. It's got everything going for it. I recommend it highly!"

**Ontario, Richmond Hill, Markham, Linear Sound, Jim Richards –**

**Owner.** "The ENERGY 22 is an unbelievable engineering achievement, that offers my customers a startling quality versus price ratio."

**Ontario, Ottawa, The Audio Shop, Jean-Pierre Patry – Owner.**

"No other product has ever created such a commotion in our store in such a short time. The Audio Shop for the last 15 years is proud to have selected and offered only high value products. The ENERGY 22 represents extremely high value."

**Manitoba, Saskatchewan, Winnipeg, Regina, Advance Radio & T.V.**

**Ltd., Bob Spilchuk – G. Mgr.** "Fantastic speaker. It totally stands by itself in our stores. We love selling them and most importantly our customers love owning them."

**Saskatchewan, Saskatoon, Custom Stereo, Gary Taylor – Owner;**

**North Battleford, Bob McBride – Owner; Prince Albert, Randy**

**Martin – Owner.** "We found with the ENERGY 22 the more we listened the more we loved them. It's sound stage and depth of field makes it the most exciting speaker in the industry."

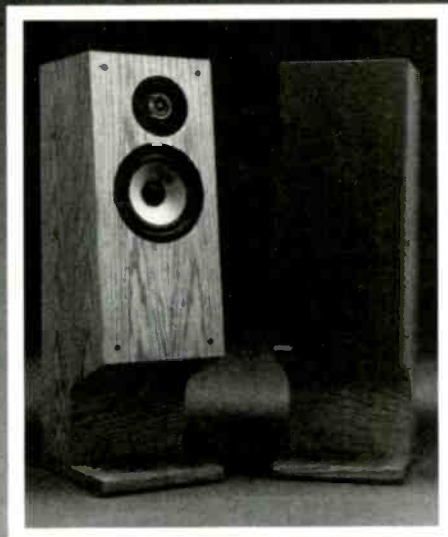
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"A truly stunning achievement in speaker design. Our staff loves them. The musical information from the speaker is the very best available in the market today. We're proud that it's Canadian."

**Magazine, Sound Canada Test Report.**

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MIRACLES**  
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Greatest Hits)  
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Greatest Hits  
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Greatest Hits, Vol. 2  
Asylum 516-2

**DIANA ROSS**  
Compact Command Performance (14  
Greatest Hits)  
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Greatest Hits)  
Motown 6073-MD

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**SANTANA**  
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Best Of, Vol. 2: Rides Again  
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Verve 821 581-2

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Jamin' in Manhattan  
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War  
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Jimmy Rowles, Barney Kessel)  
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Changes  
ECM/Warner 25007-2  
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I'm All Smiles  
Verve 817 863-2

**QUINCY JONES**  
Great Wide World Of  
Verve 822 470-2

**EARL KLUGH**  
Low Ride  
EMI 46007

**HUBERT LAWS**  
Romeo & Juliet  
CBS CK 34330



BILLIE HOLIDAY sings 14 classics on Verve.

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Sun Goddess  
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Present Perfect  
Verve/MPS 823 543-2

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80/81  
2-ECM/Warner 1180-2

Offramp  
ECM/Warner 1216-2

**PAT METHENY & LYLE MAYS**  
As Falls Wichita, So Falls Wichita  
Falls  
ECM/Warner 1190-2

**WES MONTGOMERY**  
Bumpin'  
Verve 821 985-2

Wes Montgomery (10 selections: 7  
small group recordings, w. Jimmy  
Smith and Wynton Kelly, as well as 3  
tracks w. orch.)  
Verve 823 448-2

**OREGON**  
Oregon  
ECM/Warner 23796-2

**OSCAR PETERSON**  
Oscar Peterson (13 selections: 9 w.  
Nelson Riddle Orch., as well as 4  
tracks w. the trio)  
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West Side Story  
Verve 821 575-2

**JOHN SCOFIELD**  
Electric Outlet  
Gramavision GRCD-8405

**TOM SCOTT**  
Target  
Atlantic 80106-2

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GRAPPELLI**  
The Reunion  
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Christmas  
Verve 821 859-2  
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Off the Top  
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**JIMMY SMITH & WES MONTGOMERY**  
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Verve 821 577-2

**SUPERSAX**  
Chasin' the Bird  
Verve/MPS 821 867-2

**JAMAALADEEN TACUMA**  
Renaissance Man  
Gramavision GRCD 8308

**DAVE VALENTIN**  
Kalahari  
GRP GRP-D-9508

**SARAH VAUGHAN & BILLY ECKSTINE**  
Irving Berlin Songbook  
Verve 822 526-2

**DINAH WASHINGTON**  
Fats Waller Songbook  
Emarcy 818 930-2

**GROVER WASHINGTON, JR.**  
Come Morning  
Elektra 562-2

**KAZUMI WATANABE**  
Mobo II  
Gramavision GRCD 8406

**SADAO WATANABE**  
Fill Up the Night  
Elektra/Musician 60297-2

**WEATHER REPORT**  
Mysterious Traveller  
CBS CK 32494



# Simon Rattle and the Seriousness of Sibelius

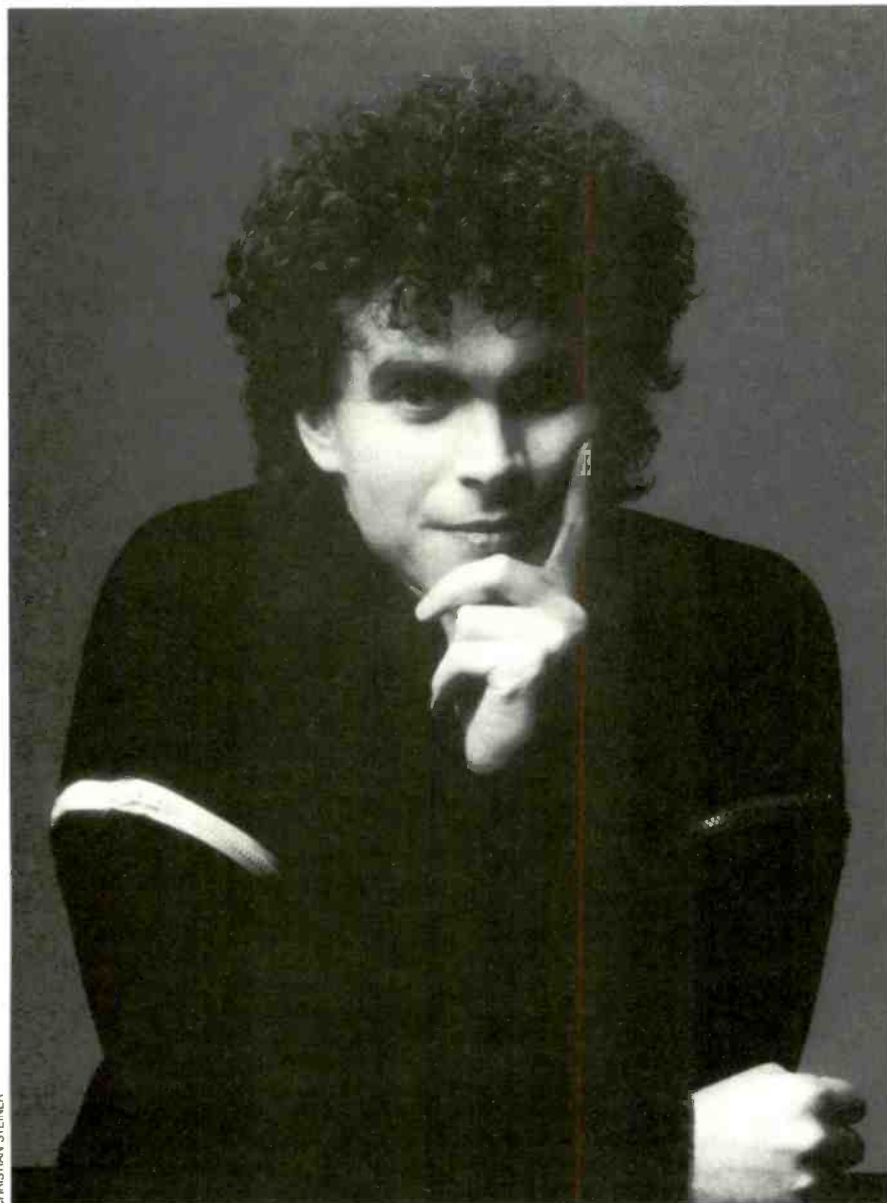
In Birmingham, the young British conductor begins his first integral recording of a major symphonic cycle.

by Paul Griffiths

AT THE NEW University of Warwick in the English Midlands, the long, narrow room behind the main concert auditorium has been converted temporarily into a recording studio. Outside, the sun falls on lawns and glass/concrete constructions in a modernist blaze of summer. Inside, the climate is different: Simon Rattle is listening to a take he has made with his City of Birmingham Symphony Orchestra of part of Sibelius's Second Symphony, and though certainly not cold, the sound coming over the monitors is tough and determined. It is a familiar scene. The conductor sits smiling, struck only occasionally by doubt, at which point his pencil dives into the score he is following. The producer sits behind him, also with a score, but giving nothing away. Now and then, in easy good humor, Rattle turns to share a moment with him; the response is always serious.

Any good relationship between a musician and a producer demands a balance of enthusiasm and appraisal; what is unusual is that Rattle and his producer are not the only ones with their heads in the music. The room is filled with members of the orchestra who are taking part in evaluating the playback. The concertmaster, smartly turned out as if for a country-house weekend, sits next to an American trombonist in college sweatshirt, jeans, and sneakers. A violinist has her music on her lap; others stand with miniature scores. Clearly, this

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CHRISTIAN STEINER

recording is being made by an *orchestra* (their principal conductor included), not just by a baton-waver with a complaisant group of players.

As such, Rattle's projected recording of the seven Sibelius Symphonies is a hallmark of his work with the Birmingham musicians. Under their previous conductor, Louis Frémaux, the CBSO had made some decent recordings in the French repertory,

but their reputation was less than outstanding, even among British provincial orchestras. In four years Rattle has changed all that, and the change is less a matter of new personnel than of enhanced morale. There is a keenness and an interest throughout the ensemble—the level of attendance at the playback session proves that. As Rattle says, "There's nothing blasé about them. There's a desire to make music and a will-

ingness to be excited."

That desire and willingness are clear enough in the recordings Rattle has already made with the CBSO: Janáček's *Glagolitic Mass*, Weill's *Seven Deadly Sins*, Britten's *War Requiem* plus various smaller works by the same composer. But the Sibelius cycle, beginning with Symphony No. 2, is the first long-term project they have undertaken for EMI. Rattle made an earlier recording of the Fifth Symphony, with the Philharmonia Orchestra, but will now work with the Birmingham ensemble on all seven, including a new version of the Fifth at the end of the series.

Still in his twenties, Rattle is understandably ambivalent about making a second recording of a piece so soon, but at the same time he is happy to be working on a larger canvas with the CBSO. "It was EMI's idea to use the CBSO, and I was very pleased about that," he says. And he is glad of the opportunity to take another look at the Fifth after an experience in 1983 that was evidently as illuminating for him as it was for his audiences at Warwick and London: playing and hearing all the Sibelius Symphonies in the course of three programs.

"You begin to see where it's all leading, where the momentum is going," Rattle points out. "I know I feel differently about the Second Symphony now. You have this tremendous resolution, and then what is tragic in the Fifth Symphony is that the resolution is withheld. That's what makes the Fifth such a powerful piece: I must have conducted it fifty times now—more than any other work—and still it doesn't get any weaker." Rattle talks with fascination, and intriguingly, of the differences he heard in a tape of Sibelius's first version of the Fifth Symphony: the separation of the Scherzo from the first movement, the greater anxiety of the Finale. "What I'd really like to do is play both versions in one concert." At the moment, performances of the first version are banned, but, says Rattle, "We can wait."

Meanwhile, there will be the recordings of the seven canonical symphonies, the first symphonic cycle Rattle has recorded. Indeed, it is the first he has performed in its entirety; some of Mahler still lies ahead, most of Beethoven, and most of Haydn ("I wish I had conducted all the Haydns!" he says with intense enthusiasm). He is a little taken aback when reminded that he has completed Sibelius before these others, but not altogether surprised. "For a long time I've had strong views on how Sibelius should be performed. I've felt that generally he's not taken as seriously as he deserves. I'd go along to performances and then look at the scores, and I'd find a great discrepancy: Details would be smudged, or else considered to be just background noise, instead of it being shown how everything grows out of the tiniest cells."

The first intimations Rattle had of a

true Sibelius style came when he was working with the Bournemouth Symphony Orchestra and their Finnish conductor, Paavo Berglund, in the mid-Seventies. "I learned a lot from Paavo," Rattle confides (though his preparation for recording the Second Symphony did not include listening to Berglund's version, made as part of a complete cycle with the Bournemouth players). "Paavo taught me, for instance, how a great many of Sibelius's melodies have to do with Finnish speech rhythms. And that's important in the woodwind chorale in the Finale [of the Second], where you have to take account of the fact that there's no anacrusis in Finnish."

The point is made clear in Rattle's recording of the piece: The rhythm is stron-

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## Rattle's projected cycle is a hallmark of his work with the Birmingham band.

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ger, more upright, and it contributes to the feeling of constant forward motion that is so important in this section. The fact that Sibelius delivers the goods right at the start of his Finale can easily make the continuation seem anticlimactic, but Rattle, characteristically, sees the difficulty primarily as one of tempo. "There are really two tempos implicit—that of the main theme and that of the little chorale—and you have to move between these. The essential thing is not to go under the main tempo. One can't let the tension sag."

It is rather the same in the first movement, where sometimes it seems that each new theme implies its own tempo. "Yes," Rattle says, "but you have to make the different tempos flow into one another. And you have to discipline the long themes. You see, I have this idea that Sibelius's long melodies should never be improvisatory. They should always be built clearly from the smaller units. You have to keep the momentum going." Again, the matter of Finnish speech rhythms appears to be important here, because Rattle's performances of this movement give the impression of different orchestral groups talking to each other—and the suggestion of dialogue justifies the shifts within the basic tempo.

Of course, the dialogue must be all the richer because Rattle and the CBSO have worked on the Second Symphony for so long and with such evident goodwill on both sides. The prospect of performing it with another orchestra—as Rattle will with the Los Angeles Philharmonic, which he takes to New York this month for his debut there—is a challenge. "I've only conducted the Second Symphony with two

orchestras, the BBC Scottish Symphony and the CBSO, and I think perhaps it's a work you can never perform really well the first time with an orchestra. Also, I think there's a problem that in the United States the sound world of Sibelius is very alien, and orchestras tend to want to flesh it out. For instance, that flautando effect, playing with the tip of the bow, is not at all natural to American string players." And yet it is absolutely crucial, since Rattle feels that Sibelius has been too much the victim of efforts to romanticize him, in Europe as much as in the States. "The music has had a Romantic tradition foisted onto it, and orchestras have developed traditions that you have to try to get rid of."

Perhaps the Second Symphony and the Fifth have been most vulnerable to the Romantic-heroic approach, which Rattle finds inappropriate not only because it distorts the music, but also because it makes it hard to see Sibelius as a whole. "Conductors have this image of Sibelius, and then they get to the Third Symphony and the Sixth and they don't understand why suddenly it's all different. Whereas if you really look at the music, you find this violence, this lack of resolution. Even in the Second Symphony, though the Finale seems to resolve so emphatically, it's not a resolution that sits on its arse: It's always moving forward; it has that sinew."

The forward movement and the sinew are certainly in evidence in Rattle's performances of this symphony with the CBSO. The drive at the Warwick sessions was strong and sure, and the recording ought to add enormously to the reputation of the Rattle-Birmingham pairing, since this is so much a team effort. Rattle sees the recording almost as an emblem of his work with CBSO, of his striving with their cooperation toward the realization of a much misunderstood masterpiece.

However, it is not quite the most problematic of Sibelius's symphonies. Rattle reserves that distinction for the First: "It is so hard because just when Sibelius gets going, he stops. The thing divides into great chunks separated by silence. It's like Bruckner, whom I also find very difficult. I've conducted his Fourth Symphony occasionally, and just now and then when I've caught myself listening to a performance while it's happening—or later when I've listened to a tape—I've found things that didn't seem quite right. Maybe I just haven't got the patience for Bruckner."

But Rattle still has plenty of time in which to learn. And he is showing admirable and rare patience in remaining with one orchestra at this stage in his career. "My present contract with the CBSO lasts until 1986, but I'd hope that I'll be with them for a long, long time yet. I'd hope that I can bring them to a level where it would be ludicrous for me to leave." The new recording of the Second Symphony suggests that he is well on the way to achieving that aim. **HF**

# Reviews

## From Salzburg, Karajan's Long-awaited 'Rosenkavalier'



PHOTOS BY S. LAUTERWASSER/COURTESY DEUTSCHE GRAMMOPHON

Anra Tomowa-Sintow, Karajan's regal Salzburg Marschallin



Reviewed by Paul Moor

**STRAUSS, R.: Der Rosenkavalier.**

CAST:

The Feldmarschallin Anra Tomowa-Sintow (s)  
 Sophie Janet Perry (s)  
 Marianne, the duenna Wilma Lipp (s)  
 Octavian Agnes Baltsa (ms)  
 Herr von Faninal Gottfried Hornik (t)  
 Singer Vinson Cole (t)  
 Baron Ochs von Lerchenau Kurt Moll (bs)  
 Vienna Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz and Werner Mayer, prods.] DEUTSCHE GRAMMOPHON 413 163-1 (digital recording, four discs). Cassettes: (3): 413 163-4. CDs (4): 413 163-2.

*Der Rosenkavalier* + the Vienna Philharmonic + Herbert von Karajan + distinguished soloists - a constellation that seemed to prophesy a major phonographic event, by anyone's standards. About 30 years ago, in London, Karajan conducted a

superb recording of this opera with the Philharmonia Orchestra and an almost perfect cast, headed by Elisabeth Schwarzkopf, Christa Ludwig, Teresa Stich-Randall, and Otto Edelmann. As the release date for this new recording approached, one realized with some trepidation that Karajan had set himself a dangerously high standard to try to live up to, let alone excel. Have he and his present forces risen to the occasion? Well . . . yes and no. Anyone expecting a truly definitive *Rosenkavalier*, as I confess I did, will find this recording at least partially disappointing.

As a masterpiece of musical drama (of what Walter Felsenstein, the founder of East Berlin's Komische Oper and probably the greatest theatrical genius since Konstantin Stanislavsky, liked to call *realistisches Musiktheater*), *Der Rosenkavalier* may

well stand alone. Hugo von Hofmannsthal provided Strauss with a libretto close to perfection. I once heard an Austrian recording (made with authentic Viennese actors) of just the libretto itself, and it proved captivating; can you think of any other that would? This work has charm, romance, comedy, poignancy, and, at the end, a tender, aching renunciation that pierces the heart of anyone who has ever loved and lost. It brings life full circle: With the Marschallin, autumn moves into winter, while with Sophie and Octavian there come the eternal renewal and cyclic rejuvenation of spring. A recording of *Rosenkavalier*, even more than the best stage production, automatically brings with it the possibility of doing full justice to that superlative text.

One must assume that Karajan man-

## Critics' Choice

The most noteworthy releases reviewed recently

**BARTÓK:** *Divertimento; Music for Strings, Percussion, and Celesta.* Franz Liszt Chamber Orchestra. Muti. ANGEL DS 38008. Dec. Nov.

**BRAHMS:** *Concerto for Piano, No. 1, in D minor, Op. 15.* Weissenberg. Philadelphia Orchestra. Muti. ANGEL DS 38008. Dec.

**DEBUSSY:** *Reflets dans l'eau.* **RAVEL:** *Sonatine.* **SCHOENBERG:** *Six Little Piano Pieces, Op. 19.* **STRAVINSKY:** *Sonata.* Boyk. PERFORMANCE RECORDINGS PR 4. Nov.

**DOWLAND:** *Lute Music.* O'Dette. ASTRÉE AS 90. Oct.

**HONEGGER:** *Symphonies Nos. 3, 5.* Bavarian Radio Symphony Orchestra, Dutoit. RCA ERATO NUM 75117. Dec.

**JANÁČEK:** *Zápisník zmlzého (The Diary of One Who Disappeared).* Hirst. Love. Kubalek; Ensemble of the Columbia Pro Cantare. Dawson. ARABESQUE 6513. Dec.

**SATIE:** *Aperçus désagréables; La belle excentrique; En habit de cheval; Parade; Trois mor-*

*ceaux en forme de poire; Trois petites pièces montées.* Jordans. Doeseelaar. ETCETERA ETC 1015. Oct.

**SCHUMANN:** *Konzertstück in F, Op. 86.*

**MENDELSSOHN:** *Concerto for Piano and Orchestra, No. 2, in D minor, Op. 40.* Frankl; Cincinnati Symphony Orchestra, Nelson. VOX CUM LAUDE VCL 9071. Oct.

**RAMEAU:** *Orchestral Suite from "Les Indes galantes."* Orchestre de la Chapelle Royale. Herreweghe. HARMONIA MUNDI HM 1130. Oct.

**SORABJI:** *Opus clavicembalisticum.* Madge. KEYTONE RCS 4-800. Dec.

**MAURICE ANDRÉ:** *Trompetissimo.* André. instrumental ensemble. ANGEL S 38068. Dec.

**THE EARLY VIENNESE SCHOOL.** Holliger, Furi, Demenga; Camerata Bern. Furi. ARCHIV 410 599-1. Oct.

**SUNDAY IN THE PARK WITH GEORGE:** *Original Broadway cast recording.* Sondheim. Gemignani. RCA HBC 1-5042. Nov.

the scene of panic immediately before the Baron's first entrance. Janet Perry, as Sophie, has a lovely voice, particularly when she comes to those soft high B flats, but she gets low marks not only for spongy diction but for outright errors: The producers have let her get by with pronouncing *dir* as if it were "dear" and even substituting *bedanken* ("to thank") for *bedenken* ("to ponder"), turning that sentence into nonsense. Wilma Lipp, once a distinguished prima donna herself, makes more of the duenna Marianne's role than usual, especially in all the excitement preceding Ochs's arrival at the beginning of Act II, and she sounds wonderful. Moll reinforces his reputation as one of the finest singing actors around, and at one point (just before the Marschallin's monologue) he grunts out a low C you have to hear to believe. Vinson Cole, whose part consists entirely of the interpolated Italian serenade during the Marschallin's *levée*, sings it to virtual perfection.

As for Karajan, he offers ample proof that his remarkable hand has not lost its cunning. The combination of control and impulsive abandon, the sudden, apt surges of passion, the exquisitely subtle flexibility of tempo to accommodate the vocal line—all add up to a most impressive whole. In the numerous performances of this opera I have attended in various houses, I have never known any other conductor to touch Karajan when it comes to building the overpowering climax he manages in the Act III trio, that heart-stopping culmination of the entire work. He has the Marschallin begin it ("Hab' mir's gelobt, ihn lieb zu haben") at an unnervingly slow tempo that will tax the three ladies' breathing techniques to the limit, but he inexorably maintains that deliberate, almost ponderous, tempo so that by the time they finally reach the peroration, the listener experiences something approaching levitation. Checking Strauss's score reveals that Karajan merely takes exactly the tempo the composer asks for: 72 beats per minute. Might not other conductors learn from this example?

I have heard members of the Vienna Philharmonic proudly describe their own band's playing as "so schön schlampig," which I can conscientiously translate as "so nice and slovenly." This orchestra does indeed have a patent on the kind of free and easy playing that avoids both the downright sloppy and the coldly, inhumanly perfect. The quintessential distillation of this playing can be found 57 bars before the end of Act II, when the orchestra exultantly bursts into Ochs's waltz theme, punctiliously carrying out Strauss's instruction in the score to apply to the ascending upbeat intervals "the sugary [*süsslich*] Viennese glissando." Over the decades, this orchestra and conductor have had their typically Viennese ups and downs with each other, but the present recording indicates that the musicians—these members of the most exclu-

aged to engage the cast that he considered the best available at this particular moment in history. Unfortunately, even such musical demigods as Karajan have to make compromises and make do, because the best cast available does not necessarily mean the ideal cast. When Karajan recorded the *Ring*, he did it during a temporary world shortage of Siegfrieds, but he went ahead on schedule. He has always taken himself and his musical legacy very seriously, and one may imagine that, at his present age, he wanted to leave posterity the best-engineered recording of *Rosenkavalier* that he could organize. So here we have it, and if it provides no grounds for outright jubilation, it does for thanks.

This opera has long since become a world property, but Hofmannsthal and Strauss put it together primarily for German-speaking audiences who could savor the gamut of social strata revealed by the particular gradation of Viennese dialect spoken by the Marschallin, Baron Ochs, Octavian, Sophie, and her father, Faninal. (Shaw, of course, did something similar in *Pygmalion*, which began *My Fair Lady*.) The Marschallin's Viennese remains elegant and refined, but unmistakable. (A truly Viennese Marschallin will refer not to "die alte Fürstin Resi," but to "die oite Fürstin.") The Baron, an oaf of almost limitless conceit and vulgarity, employs a dialect so thick you could cut it with a knife, and Hofmannsthal also slyly slips in a double negative as a revealing indication of his intellect and education. Octavian's Viennese places him on the same level with the Marschallin. Faninal's new riches have purchased his brand-new aristocratic status, but both he and his daughter, Sophie, no matter how hard they try, reveal their lower sociological origins almost every time they

open their mouths.

In this recording, we have a Bulgarian Marschallin, a Greek Octavian, and an American Sophie. They obviously try hard, but linguistically they do not meet the test, for any philologist will confirm that whereas a gifted adult can more or less master a foreign language, one can almost never really master the nuances of a regional dialect—especially the subtle colorations of vowels—without having grown up speaking it from early childhood. Kurt Moll, as Ochs, and Gottfried Hornik, as Faninal, manage substantially better, since they enjoy the head start of native German, but the three leading ladies—on this count—let us down. Not knowing German will ironically prove an advantage in listening to this recording, but nit-picking connoisseurs who had hoped for the real Viennese *Mack-äü*, in every detail, will have to console themselves with other, earlier versions.

Anna Tomowa-Sintow proves most impressive in the various passages (in this opera one can hardly speak of "arias") that concentrate momentarily on her role—particularly those two sections in Act I beginning with "Die Zeit, die ist ein sonderbar Ding" and "Ich werd' jetzt in die Kirchen gehn"—and in the famous, profoundly touching monologue; all three she sings beautifully. Elsewhere, she shows an unfortunate tendency to ease cautiously into notes rather than confidently attach them, and in her dialogue with Ochs she comes a cropper over a rapid ascending scale.

As Octavian, Agnes Baltsa sounds wonderful when the score permits her to let go, but she suffers serious lapses of diction: Her vowels frequently become indefinable, neutral, and some secondary syllables simply get swallowed. Given the chance, however, she becomes truly electrifying, as in

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sive musical club in the world—play for no other conductor as they do for Herbert von Karajan.

All the talented people involved in this recording had the opportunity to offer us, if not the definitive *Rosenkavalier*, at least the complete one. It is regrettable that they have not done so. Act I does emerge intact, and Act II escapes with only one cut of about 64 measures (after rehearsal number 223, when Ochs and his servant threaten Octavian). However, cuts interrupt Act III at six different points: after rehearsal number 128, a deletion of 25 measures (Annina, Ochs, Innkeeper, and waiters); after 150, 34 measures (Ochs, Police Commissioner, Innkeeper); after 163, 38 measures (Commissioner, Ochs, Faninal); after 172, 40 measures (Ochs, Innkeeper, Faninal); after 185, about 24 measures (Faninal and Sophie); and after 389, 34 measures (Ochs and Octavian). True, all the splices work smoothly and seamlessly, as one would expect from such professionals. Yet under the circumstances, it seems a pity.

So this new recording offers us a great conductor and orchestra and some exceptional voices, all recorded with the refinement of the most modern technology. It may not be the ultimate *Rosenkavalier*, but it certainly deserves sincere praise.

**BEETHOVEN: Symphony No. 7, in A, Op. 92.**

English Chamber Orchestra. Michael Tilson Thomas, cond. [Steven Epstein, prod.] CBS M 39052 (digital recording). Cassette: MT 39052.

I really wanted to like this record. Michael Tilson Thomas remains one of my favorite conductors, and I remember with affection his version of Beethoven's Sixth Symphony with the same orchestra (CBS M 35169), in which a sunny disposition and transparency of instrumental textures were hallmarks. On the other hand, this new performance of the Seventh seems to run forever, and not just because Thomas takes every written repeat in movements 1, 3, and 4. Plodding tempos and generally murky orchestral definition are rife: there's some sudden animation during the last three minutes of the finale, but it's not enough to compensate for the frustration experienced elsewhere. Certainly this version gives no case in particular for performing the Seventh with an orchestra reportedly the same size as those of Beethoven's time (I wonder how big they really were). There are no revelations here to compare with those heard in Thomas's recording of the *Pastorale*, and therefore this album can't be recommended. Decent sound, but no more.

By way of constructive postscript, I must say it's regrettable that CBS hasn't seen fit to record Pierre Boulez's uniquely exciting account of this score. In a New York Philharmonic concert I heard him give seven or eight years ago, he not only took every repeat, but imbued the score with

Furtwänglerian spaciousness and febrility. Boulez usually conducted the three B's very badly then, but his Beethoven Seventh was a glorious exception—a remarkable interpretation that surely deserves to be immortalized via recording. BILL ZAKARIASEN

**BERLIOZ: Symphonie fantastique, Op. 14a.**

Strasbourg Philharmonic Orchestra, Alain Lombard, cond. RCA ERATO EPR 15530. Cassette: MCE 15530.

There is very little to recommend this 1973 analog recording, save perhaps a moderately interesting cover and conductor Alain Lombard's scrupulous adherence to Berlioz's dynamic markings. The performance, which I'm sure did Strasbourg proud, is not anywhere near world class. Rapid passages are glossed over, important solos are played with both eyes glued nervously to the score, and the subtleties in the music are completely beyond most of the players. The recording itself offers a stolid, shrillish presence to the strings and a more distant, boomy image to the brass and winds. The nightmare here wasn't to be found in the score, but in the production studio afterwards, where the problems include two botched edits in the third movement (one can distinctly hear where the hall echo was inadvertently edited out in the splice between takes).

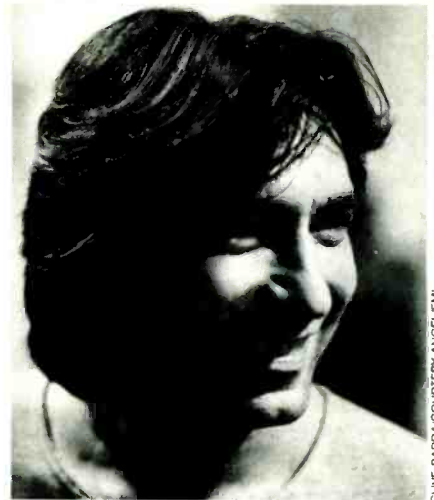
Back when this disc was first set down, the competition was already overwhelming, with notable entries by Argenta, Beecham, Davis, Munch, and Wallenstein. Against today's powerhouse lineup at all price ranges, this release fails to get even honorable mention. NOAH ANDRÉ TRUDEAU

**DEBUSSY: Préludes, Bks. 1 and 2; Reflets dans l'eau, from "Images," Set I; Estampes.**

Youri Egorov, piano. [John Fraser, prod.] ANGEL DSB 3954 (digital recording, two discs). Cassette: 4X2S 3954.

Let it be said right now that I have been a near-fanatical partisan of Youri Egorov's pianism since I first heard him in 1977. (Yes, I was the critic who called his 1978 Carnegie Hall concert of Fantasies "probably the greatest piano recital I've ever heard.") Well, since that time, Egorov hasn't always been the greatest, but he has never been less than interesting. He likes to take a lot of interpretive and technical chances that don't always work, but when they do, one hears things on a piano that no other performer seems capable of achieving.

So it is with this Debussy recital. Egorov bravely takes paths few if any pianists have trod; not all of it is convincing, but the virtues remain plentiful and unique. Taking unusually slow tempos for most of the *Préludes*, Egorov gives them an almost symphonic scope: The listener has the uncanny realization that these pieces are not entities unto themselves, but relating seg-



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Egorov: Debussy both airy and elegant

ments of a larger musical tapestry. And speaking of the symphonic, Egorov's monumentally conceived "*La Cathédrale engloutie*" rivals Stokowski's famous orchestral arrangement in sonic splendor.

At the other end of the spectrum, "*La Fille aux cheveux de lin*" proves completely winning for its confident simplicity of expression, while the airy fingerwork of "*Brouillards*" and the sassy wit of "*Homage à S. Pickwick, Esq.*" "General Lavine—eccentric," and "Minstrels" have never been more apparent. One of the very few disappointments is "*Feux d'artifice*," which oddly doesn't sparkle the way it did during Egorov's Carnegie recital last season.

The often nebulous and enigmatic *Estampes* also fare most beautifully, particularly "*Pagodes*," the performance of which leaves no doubt as to where Ravel got his inspiration for "*Laideronette*" in *Ma Mère l'Oye*. "*Reflets dans l'eau*" receives an evocative reading as well, though its placing at the close of Side 2 (right after the end of the first book of *Préludes*) is disturbing; surely Angel could have found room for it at the end of the last side. The recording is comfortably realistic (helped by Egorov's choice of a mellow-sounding German Steinway). Like most of Angel's recent issues, this set was pressed by Direct Metal Mastering, and the surfaces are gratifyingly silent. BILL ZAKARIASEN

**DVOŘÁK: Czech Suite, Op. 39; Serenade in E, Op. 22.**

Lausanne Chamber Orchestra. Armin Jordan, cond. [Jérôme Paillard, prod.] RCA ERATO NUM 75124 (digital recording). Cassette: MCE 75124.

Composers generally set their sights higher than the serenade. Dvořák was no exception, in spite of his facility at spinning out fresh melodies amid subtle orchestral surprises. In this respect, he was an heir to Mozart, who better than anyone "concealed" mastery beneath a smooth surface of melodic pleasantries.

Indeed, there is even a Mozartean flavor—and design—to Dvořák's Serenade for Strings and his *Czech Suite* (originally intended to be the third serenade, following the one in D minor for winds). Both exploit reduced instrumental forces within an 18th-century live-movement format. (For the *Czech Suite*, Dvořák the Rustic replaces the usual courtly dances with a Polka, Sousedská (neighbors' dance), and Furiant.) Completed in the 1870s, these two scores reflect Dvořák's growing self-assurance as he became a full-fledged nationalist composer.

Armin Jordan and the Lausanne Chamber Orchestra understate the many lovely melodies, which only adds to their charm. Yet these performances are by no means tentative. A calm strength exists in the slow movements, most noticeably in the Romanza of the *Czech Suite* and in the Serenade's Larghetto. When the music calls for gusto, the players respond heartily, lending a spirited though refined attack, for example, to the Furiant in the *Czech Suite*.

But Jordan does well against the competition from recent digital releases of this repertoire. Gerard Schwarz, leading the Los Angeles Chamber Orchestra (Nonesuch 790441-G), presents a vivid, lucid, yet comparatively brusque interpretation of the *Czech Suite*. Neville Marriner, with the Academy of St. Martin-in-the-Fields (Philips 6514 145), delivers a more sonically spectacular Serenade, but opts for splashiness. Grandiose statements from his strings rob the piece of warmth Dvořák so lovingly instilled, which Jordan and the Swiss ensemble so naturally express.

CHARLES MCCARDELL

**ENESCU: Suite No. 1, in C, Op. 9; Suite No. 2, in C, Op. 20.**

Monte Carlo Philharmonic Orchestra. Lawrence Foster, cond. [Jérôme Paillard, prod.] RCA ERATO NUM 75118 (digital recording). Cassette: MCE 75118.

Don't be misled by the usually reliable Harry Halbreich's fulsome praise of Gheorge Enescu (Georges Enesco) in his annotation for this release—"one of the greatest composers of his age, on a level with his exact contemporary Béla Bartók." He lists only Fauré as the teacher of Enescu in *fin-de-siècle* France, whereas Massenet, with whom the Romanian prodigy also studied composition, exerted a stronger influence on Suite No. 1, composed in 1902-3. This could have been called *Scènes roumaines*.

If the earlier piece is curious (yet not unbeautiful in the long *Menuet lent* that follows a unison *Prélude* for strings with kettle-drum punctuation), Suite No. 2 of 1915 is even curiouiser. After an overture with a six-voice fugue, there are five movements beholden to the Baroque era. Halbreich calls it "a little in the spirit of Max Reger" (what an awful charge to make!), although you may find it, as I did, a lot of salon music for large orchestra, lacking the charm of Enescu's two *Romanian Rhapsodies* of

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*Trevor Pinnock and The English Concert: Handel of immense vitality and eloquence*

1901-2.

Lawrence Foster proselytizes earnestly without persuading the Monte Carlo Philharmonic to play plushly or even more ably than, say, the orchestra of Radio Luxembourg. On LP, the recording sounds tonally anemic, texturally adulterated, and multiply miked—and, for that last reason, spatially inconsistent. ROGER DETTMER

**HANDEL: Concerti Grossi, Op. 6, Nos. 5-8 (in D, G minor, B flat, C minor)\*; 9-12 (in F, D minor, A, B minor)†.**

Simon Standage and Elizabeth Wilcock, violins; Anthony Pleeth, cello; The English Concert. Trevor Pinnock, dir. [Andreas Holschneider, prod.] ARCHIV 410 898-1\*, 410 899-1† (digital recordings). Cassette: 410 898-4\*, 410 899-4†.

During this Handel tricentenary year, we are certain to be treated to many recordings of his music, yet few are likely to surpass the English Concert's traversal of his Concerti Grossi, Op. 6. Previously released as a three-record set (Archiv 2742 002), the discs have now been issued separately. Vol. 1, containing Nos. 1-4, was praised by this reviewer in November 1984 [MUSICAL AMERICA edition]; it only remains to reiterate a few of the salient features of this group's approach as heard in Vols. 2 (Nos. 5-8) and 3 (Nos. 9-12).

The greatest asset of these performances is that they are likely to find devotees among the full range of 18th-century-music fans—both original-instrument skeptics as well as original-instrument purists. That is because the English Concert, though performing on "authentic" instruments, produces a warm, full-bodied tone, never bordering on the thin or steely. These are readings of stylistic accuracy in ornamentation, articulation and bow stroke, tempo, and tuning—yet they are also readings of immense vitality and eloquence. Interpretive originality is everywhere, from

the florid cadential embellishments and controlled application of vibrato to the varied dynamic gradations and expressive ritardandos.

Simon Standage's effortless virtuosity graces the demanding solo violin sections of the more Italianate concertolike movements; the pristine tones of Elizabeth Wilcock and Anthony Pleeth join handsomely with his. Trevor Pinnock, directing from the harpsichord, communicates the regal pomposity of the French overtures, the polite formality of the Minuets and Gavottes, the high spirits of the Gigues, the poignancy of the slow movements, and the etched clarity of the fugues. And Archiv has contributed silent pressings and flattering digital sonics. It is hard to imagine a more pleasing result. K. ROBERT SCHWARZ

**HAYDN: Symphonies: Nos. 26, in D minor; 41, in C; 43, in E flat; 44, in E minor; 48, in C; 52, in C minor. Overture to "Le Pescatrici," in D.**

L'Estro Armonico, Derek Solomons, dir. [Martin Compton, prod.] CBS 13M 39040 (digital recording, three discs). Cassettes (3): 13T 39040.

In his thoughtful and provocative liner notes to this three-record set, Haydn scholar H. C. Robbins Landon attempts to justify the term *Sturm und Drang* as it is used to describe many of the composer's symphonies. Musicologists have long debated the merits of this term, or even whether the "Storm and Stress" movement existed in music at all. Properly applied, *Sturm und Drang* refers to a German literary trend of the late 1770s in which Goethe and Klinger participated: dramatic works were characterized by "a concentration of passion to the near exclusion of order" (Landon's words). When in 1909 the French scholar Théodore de Wyzewa noted the preponderance of stormy, passionate, minor-key symphonies in Haydn's output of the late 1760s

and early 1770s, he tried to draw a parallel between the literary trend and the composer's musical style. There was only one problem: Wyzewa was unaware of the fact that the German movement occurred years after the supposedly *Sturm und Drang* compositions were written.

Landon, however, sees the literary and musical movements sharing the spirit of the era: "Both were extremely similar in their essential message, in their language and structure, in their relatively short span of life." In music—specifically in three of the symphonies recorded here—*Sturm und Drang* was characterized by the use of minor keys, by an expanded harmonic palette, by the integration of Baroque contrapuntal procedures, and by unusual thematic material featuring wide jagged leaps and rhythmic syncopation. Though I have my doubts about the propriety of retaining the term in music when it serves only to perpetuate an irrational chronological link between literature and music, I won't quibble with Landon's conclusion: "Neither Haydn nor Goethe could have become what they did without passing through the eye of the storm."

Half of this set is devoted to symphonies representing that very storm. The previous installment in this CBS series (13M 37861) included some of the earlier *Sturm und Drang* symphonies (such as Nos. 39 and 49), while the present collection highlights the later ones (Nos. 26, 44, and 52). These turbulent works immediately transport us to a brooding, unsettled world far removed from the trivialities of the contemporary *galant*. Only the rapturous, exquisitely crafted slow movements provide a respite from the emotional intensity. Three other symphonies (Nos. 41, 43, and 48), dating from the same period but not really partaking of the passionate spirit, are also included in the set, together with the Overture to the opera *Le Pescatrici*. Two of these symphonies are in C major (Nos. 41 and 48) and possess the majestic splendor and festive pomp typical of works in this key; the orchestration, using brilliant high horns and trumpets as well as tympani, contributes to this result. Listening to the entire set, it is fascinating to follow Haydn as he gradually achieves the blended sonorities we associate with Viennese Classicism: In a mere five years, he travels the long road from the stark, chiseled, more Baroque cast of No. 26 to the smooth, lush sound and thematic control evident in Nos. 43 and 52.

The mere fact that one is even able to perceive such development is due to the premise of the parent project—planned not only as the first complete Haydn symphonic cycle performed on original instruments, but as the first recorded in approximate chronological order. After all, the numbering of Haydn's symphonies is a terrible jumble stemming from turn-of-the-century ignorance: Nos. 49 and 26, for instance, are roughly contemporaneous. With these



works now ordered by date of composition, we are suddenly able to recognize trends in Haydn's compositional development that would have been obscured in the traditional sequence.

Fortunately, the performances live up to the high level already established by the earlier issues. *L'Estro Armonico*, a British original-instrument ensemble led by its principal violinist, Derek Solomons, has been recording Haydn symphonies for several years, originally for Saga and more recently for CBS. On the present recordings, the group ranges in size from 15 to 19 players. This small number has many advantages: It enables articulations and attacks to be crisp and accurate, allows every musical line to cut through the overall texture, and restores to the winds their rightful importance. Now that the winds (usually oboes and horns) are not drowned by an army of strings, one can appreciate just how large a role they play in Haydn's symphonies. And what beautiful wind playing this is, from the cascading arpeggios of the recorderlike flute in No. 41 to the rich, reedy oboe tone and the biting, powerful high horn and trumpet lines in No. 48.

Solomons observes all repeats, thereby restoring the proper balance both within movements and within each symphony as a whole. Tempos are brisk throughout; even the slow movements avoid any hint of sentimentalization. Dynamics and ornamenta-

tion are scrupulously observed—the pianissimo passages especially so, thanks to the small ensemble as well as the absolute purity of the nonvibrato performance style. Those who doubt, however, that an ensemble of fifteen can muster sufficient power in the forte sections will find that the energy and vitality of these musicians more than compensate for what they lack in numbers.

In short, this set, together with the previously released volumes, belongs in the library of every devotee of 18th-century music. CBS has lavished much attention on the collection: The pressings (imported from Holland) are excellent, the liner notes are detailed, and the digital sound is acceptable if a bit dry. Let us hope that *L'Estro Armonico* is allowed to complete this worthy project, for if the less familiar early works prove this revelatory, imagine what the results will be in the London Symphonies. We may never be able to listen to them again in quite the same way.

K. ROBERT SCHWARZ

#### MAHLER: Symphony No. 1, in D (1889 edition).

Philadelphia Orchestra, Riccardo Muti, cond. [John Willan, prod.] ANGEI. EMI DS 38078 (digital recording). Cassette: 4XS 38078. CD: CDC 47032.

With so many others surfing on the crest of the Mahler wave, why not Riccardo Muti?

Because—to answer that question on the basis of this wipeout reading—he has no affinity for the idiom beyond the deed of having learned all the notes and dynamic markings. The composer's personalized rhetoric—what gives emotional weight and expressive validation even in a work as early as this symphony—is basically missing, a lack that's well-nigh lethal.

The problem is not that Muti comes to the music across the Dolomites from an alien culture. One of the supplest recordings of the First Symphony in the stereo era has been Seiji Ozawa's from Boston (Deutsche Grammophon 2530 993). Claudio Abbado's newer version for the same label (2532 020), digitally encoded in Chicago, is an interpretation of comparable caliber. In their company, Muti comes across as muscle-bound, not to say robotic; when he pauses for breath, the music goes on hold.

The Philadelphia Orchestra plays with a new kind of elegance, less violinistic than what Eugene Ormandy cultivated (and succeeded in preserving for the astonishing span of four decades), but nonetheless in a tradition of phenomenal discipline going back more than 60 years. EMI's production team at least has made a new pass at environmental coherence, this time by setting up a field of microphones inside Memorial Hall at Fairmount Park. As facsimiles of the real article go, it's fair enough. Having

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mastered the digital tape in London. Angel EMI jobbed out the Direct Metal Mastering of stampers and the disc manufacture to Teldec—meaning no more peaky equalization by the good ol' boys at U.S. Capitol, or grungy pressings from a facility in Scranton, Pa., huzzah. ROGER DETTMER

**MAHLER: Symphony No. 4, in G.**

Kathleen Battle, soprano; Vienna Philharmonic Orchestra, Lorin Maazel, cond. [Steven Epstein, prod.] CBS IM 39072 (digital recording). Cassette: IMT 39072. CD: MK 39072.

This may or may not be the finest recorded performance of Mahler's most bucolic symphony, but it's one of the *slowest*, running just a few seconds over an hour. This isn't surprising, however, because Lorin Maazel's 15-year-old version with the Berlin Radio Symphony (once available on Nonesuch) held the previous record for playing time. Actually, Maazel takes Mahler's tempo indications more literally than most conductors, and comparisons between his movement timings and those of the two other recent accounts of the Fourth (Georg Solti/Chicago Symphony on London and Klaus Tennstedt/London Philharmonic on Angel) are very illuminating.

In the first movement, marked *Bedächtig, nicht eilen*, Maazel runs 18.04, Solti 16.18, and Tennstedt a comparatively breezy 15.40. However, in the second (*Im gemächlicher Bewegung, ohne Hast*), Maazel's 9.29 virtually ties Solti's 9.31, with Tennstedt a dog-trot 8.52. It's back to business-as-usual with the rest of the symphony: The third movement (*Ruhevoll*) goes 22.31, 20.08, and 21.04, respectively, while the vocal finale (*Sehr behaglich*) runs 10.41, 8.24, and 9.14.

Clearly, Maazel sees this work in most relaxed and expansive terms, and what one hears often sounds slower than it really is. This doesn't mean that the music is allowed to drag; on the contrary, Maazel gives it a long-breathed, rapt interpretation, full of glowing pastoral colors and probing inner detail, helped by some of the finest playing I've ever heard from the Vienna Philharmonic. In fact, there are sounds in the first movement (starting with the intriguing accenting of the viola part in the opening exposition) that most other conductors barely hint at. In addition, Maazel on several occasions allows the strings to use generous portamentos—something we haven't heard much of in a Mahler Fourth since Willem Mengelberg. I must admit that Solti and even Tennstedt sound superficial, uptight, and perfunctory by comparison.

The second movement seems a three-way toss-up, with the famous *scordatura* solo by the concertmaster being equally well done in each case, but Maazel is a hands-down winner in the third: The breadth of vision here is truly extraordinary, and the sudden orchestral explosion toward the end has never been so effective on or off records. Some listeners might feel

Maazel's tempo for the last movement is little more than a crawl, but when one considers that *sehr behaglich* can mean "very comfortably" or "very leisurely," Maazel's opting for the second definition has its point, especially because the last few pages unfold with such heart-tugging eloquence. Maazel is also fortunate here in having Kathleen Battle as soloist. Her childlike tone and gleeful expression fit the transparent scoring and the *Wunderhorn* text to absolute perfection. Next to this, Kiri Te Kanawa on Solti's version sounds as if she could be Battle's mother.

CBS's recorded sound is admirably warm, full, and clear, and the few climaxes in the work come off with ideal potency. However, some of the very soft string playing in the third movement has a bit too much presence for my taste. In sum, this is an unusual, very brave, and ultimately refreshing and satisfying performance—one that any Mahlerian worth his salt will want to investigate. BILL ZAKARIASEN

**MENDELSSOHN: Symphony No. 3, in A minor, Op. 56 ("Scottish"); Overture to "A Midsummer Night's Dream," Op. 21.**

Bavarian Radio Symphony Orchestra, Colin Davis, cond. [F. Axel Mehrle, Dieter Sinn, and Diether G. Warneck, prods.] ORFEO S 089 841 (digital recording). (Distributed by Harmonia Mundi, U.S.A., 2351 Westwood Blvd., Los Angeles, Calif. 90064.)



*For Davis, the Bavarians behave well.*

A creditable job all around—except by Orfeo's production troika in Munich, who typically neuter the acoustic personality of the Herkulesaal there. Again we encounter excesses of reverberation and high-end equalization, with the musicians seeming only a body-length away from our speaker cones.

This time, though, thanks to Sir Colin Davis, the Bavarian Radio Symphony Orchestra plays prevailingly in tune, with an attention to ensemble and balance that pretty much eluded Rafael Kubelik's control during the 19 years he was in charge.

There's notably lovely violin tone in the first movement of the *Scottish* Symphony, while the reed players tame their wide vibrato by at least half. Since Eugen Jochum's time (even before Kubelik), the BRSO has tended to be as sloppy as the New York Philharmonic in any given period of its history when it has played with timid guest conductors. But Davis's succession, following the foreshortened tenure of Kiril Kondrashin, promises a new standard of performance in Munich.

He encourages the *Scottish* Symphony to flex its limbs, without turning the performance into an exercise class: this was, after all, Mendelssohn's final symphony, despite its (wrongly) published number. Furthermore, Davis makes it a memorably serious experience that is free of the taints of somnolence or mock-solemnity; the account is rhythmically alive throughout and energetically phrased. While the *Fingal's Cave* Overture (a/k/a *Hebrides*) has been the usual disc coupling heretofore, Davis prefaces the symphony with a deft, amiable reading of the Overture to *A Midsummer Night's Dream*. First-class Teldec pressing, too. ROGER DETTMER

**PROKOFIEV: Suite from "Lieutenant Kijé," Op. 60. KODÁLY: Suite from "Háry János."**

London Philharmonic Orchestra, Klaus Tennstedt, cond. [John Willan, prod.] ANGEL DS 38095 (digital recording). Cassette: 4XS 38095.

**PROKOFIEV: Excerpts from "Romeo and Juliet."**

Cleveland Orchestra, Joel Levi, cond. [Robert Woods, prod.] TELARC DG 10089 (digital recording). CD: CD 80089.

**PROKOFIEV: Symphony No. 3, in C minor, Op. 44; Suite from "The Love for Three Oranges," Op. 33.**

German Youth Orchestra, Riccardo Chailly, cond. [Hanno Rinke, prod.] DEUTSCHE GRAMMOPHON 410 988-1 (digital recording). Cassette: 410 988-4.

**PROKOFIEV: Symphony No. 5, in B flat, Op. 100.**

St. Louis Symphony Orchestra, Leonard Slatkin, cond. [Jay David Saks, prod.] RCA ARC 1-5035 (digital recording). Cassette: ARE 1-5035. CD: RCD 1-5035.

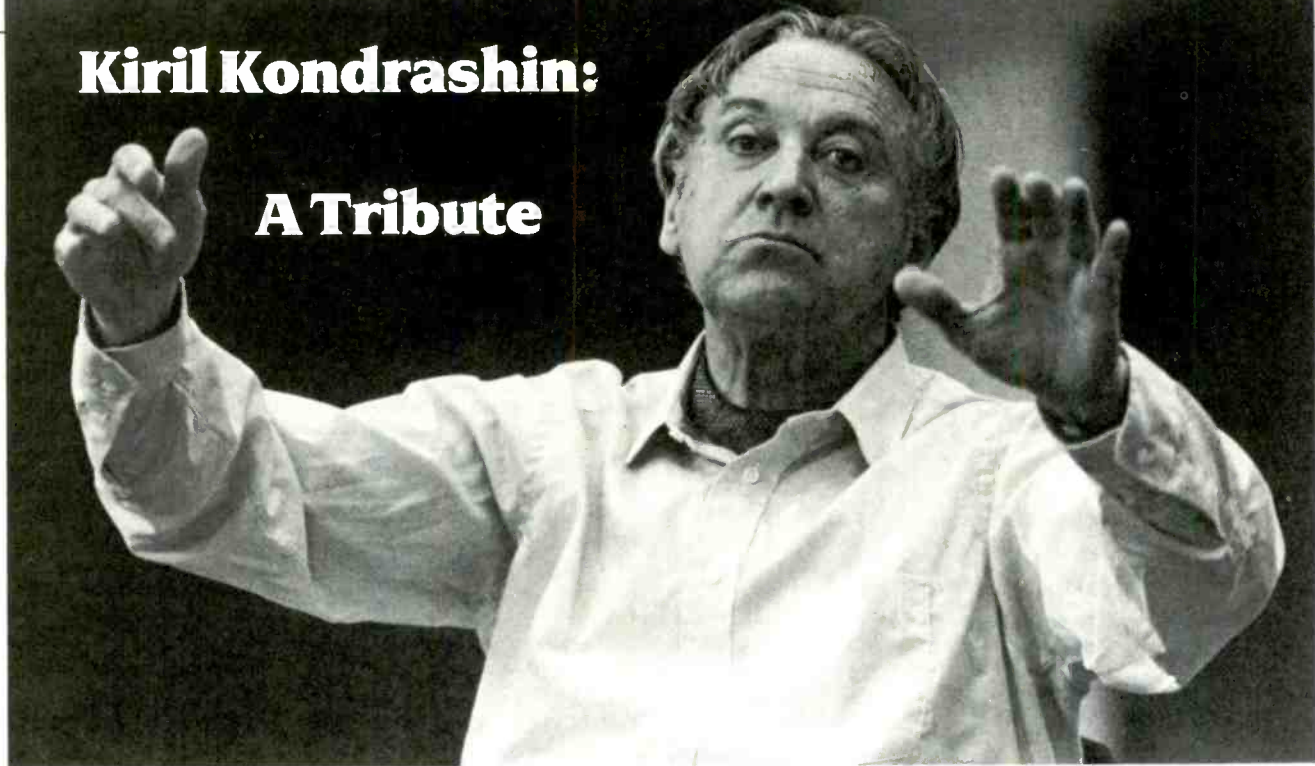
**PROKOFIEV: Suite from "Lieutenant Kijé," Op. 60; Suite from "The Love for Three Oranges," Op. 33. STRAVINSKY: Suites for Small Orchestra: Nos. 1 and 2.**

Dallas Symphony Orchestra, Eduardo Mata, cond. [Jay David Saks and Peter Dellheim, prods.] RCA ARC 1-5168 (digital recording). Cassette: ARE 1-5168.

Just from looking at this cornucopia of simultaneously issued recordings, one can easily see that the music of Sergei Prokofiev is back in vogue, and with a vengeance. Not that Prokofiev was ever really neglected in recent years, but he has been overshadowed by his compatriot, Dmitri Shostakovich, probably because of extramusical reasons.

# Kiril Kondrashin:

## A Tribute



MIKE EVANS/COURTESY PHILIPS RECORDS

THE DEATH OF Kiril Kondrashin on March 8, 1981, two days after his sixty-seventh birthday, was a major loss to the music world. Prior to making his American debut—with Van Cliburn as soloist, in the wake of the young American's victory in the 1958 Tchaikovsky International Competition—Kondrashin had had a distinguished career in the Soviet Union. In 1960, he became the music director of the Moscow Philharmonic Orchestra, and he spent the next 15 years developing it into a top-flight ensemble. Kondrashin left the Soviet Union in 1978 for political reasons and was given asylum in the Netherlands, where he soon became a permanent conductor of the Amsterdam Concertgebouw Orchestra. He had already enjoyed great success with the orchestra; his earliest appearances with it had been a decade earlier.

Kondrashin presided over many superb recordings with the Moscow Philharmonic, most of which appeared in the U.S. on the Angel/Melodiya label and are now, unfortunately, discontinued. But during his long association with the Concertgebouw, he made only one commercial recording, of Rimsky-Korsakov's *Scheherazade*, which is considered to be one of the finest accounts of the score (Philips 9500 681). Perhaps because of the dearth of session material from this popular conductor, Philips has turned to concert sources. The LPs already released include a performance from the Bavarian Radio of César Franck's Symphony in D minor (6514 119) and a very exciting account of Tchaikovsky's Piano Concerto No. 1, with Martha Argerich (6514 118). Sales of these prompted Philips to search further, and it has announced the

release of ten concert LPs, all from the files of the Dutch Radio.

The first three are now available in the United States: a pairing of Shostakovich's Symphony No. 6, Op. 54, and his Symphony No. 9, Op. 70 (412 073-1); Mendelssohn's Symphony No. 4, Op. 90 (*Italian*), and Casella's *Paganiniana* (412 068-1); and a generous coupling of Nielsen's Symphony No. 5, Op. 50, and Sibelius's Symphony No. 5, Op. 82 (412 069-1). So far, these performances are available only on LP.

The Shostakovich pairing is the most successful of the three—one of the reasons being that Kondrashin had a special affinity for his countryman's music (he recorded almost all of the symphonies for Melodiya with the Moscow Philharmonic). These Concertgebouw performances of the Sixth and Ninth date from 1968 and 1980, respectively. They are wonderfully played, and it is a particular pleasure to hear this fine orchestra romp through the finales of both symphonies. But collectors should keep in mind that Bernard Haitink and the Concertgebouw are recording the Sixth for London as part of their Shostakovich series. (The Ninth, with the London Philharmonic, has already appeared on LDR 71017.)

The Mendelssohn *Italian*, recorded in November 1979, is given a leisurely, pleasant reading of no great distinction. But at the same concert, Casella's *Paganiniana*, a virtuoso display work for the entire orches-

tra and long a favorite of Eugene Ormandy and the Philadelphia, comes through in a superlative performance. Nielsen's Fifth Symphony elicits a gentle reading from Kondrashin that avoids much of the cragginess of the score. The Sibelius Fifth is equally understated, with the closing massive brass chords surprisingly subdued.

From a technical standpoint, the recordings vary in quality. Always highly listenable, they offer a more accurate sonic picture of the Concertgebouw than do most of Philips's "studio" recordings made in that hall. However, the timpani often are muddy, and there is a decided lack of brilliance. Inexcusably, there are no program notes whatsoever, just lengthy biographical notes on Kondrashin.

I question Philips's ethics in issuing these LPs at full price. Admittedly, a company has to make money where it can, but there must have been minimal production expense for these recordings. If they were historic performances of great significance, perhaps there would be more justification for the premium cost.

Future releases in the series will contain the following works: Beethoven's Symphony No. 3 (412 064-1); Brahms's Symphony No. 1 (412 065-1) and his Symphony No. 2 (412 066-1); Prokofiev's Symphony No. 3 and Borodin's Symphony No. 2 (412 070-1); Ravel's complete *Daphnis et Chloé* (412 071-1) and his Concerto for the Left Hand (with Daniel Wayenberg), *Rapsodie espagnole*, *La Valse*, and *Tzigane* (with Herman Krebbers) (412 072-1); and a coupling of Stravinsky's *Petrouchka* and Gershwin's *An American in Paris* (412 067-1).

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**CLASSICAL** Reviews

At any rate, most of these performances are superb—so fine, in fact, that they displace previous front-runners in the field.

Klaus Tennstedt's rendition of the *Lieutenant Kijé* Suite is perhaps the best case in point, which should surprise no one who heard him conduct Prokofiev's Fifth Symphony for his debut concerts with the New York Philharmonic and the San Francisco Symphony several years ago. That Fifth, full of leonine glory, seemed nothing short of definitive—strange indeed that Tennstedt has yet to record it. His *Kijé* is a similar revelation: broad, brawny, caustic in the extreme, and it works to perfection in every measure.

Tennstedt obviously sees this score relating less to the blunted drama and often sticky romance of Prokofiev's later works than to the bold experimentation of his pre-1930s compositions. Of course, it's all there in the music, as this great conductor proves. Barring one horn flub at the outset, the London Philharmonic Orchestra plays splendidly, and the recording has frequently awesome clarity and visceral impact (catch that bass drum in "The Birth of Kijé"). The reverse, Kodály's *Háry János* Suite, doesn't quite exude as much individual personality (excellent recordings are abundant, notably Arpad Joó's on Sefel 5001), but it holds its own against any competition.

Telarc's disc of excerpts from *Romeo and Juliet* heralds the recording debut of young (thirty-four) Joel Levi, who is all but unknown in these parts, but hardly likely to remain so. Born in Romania, Levi emigrated to Israel and later returned to Europe, where he studied under several distinguished maestros, including Kiril Kondrashin. No doubt his work with Kondrashin contributed to the superlative results heard here. Like such recorded predecessors as Mstislav Rostropovich (Deutsche Grammophon 2532 087) and Georg Solti (London LDR 71087), Levi arranges in dramatic order the suites Prokofiev culled from his ballet, beginning with "The Montagues and Capulets" and concluding with "Romeo at Juliet's Grave." That's not the only felicity: Levi's performance is electrifying for its alertness, febrility, passion, and canny sense of perfect tempo throughout, and the Clevelanders' playing is faultless. This record (boasting wondrous clarity and depth of sonic field) matches any similar issue now available; too bad that as yet no complete recording of *Romeo and Juliet* is on this level.

Prokofiev's Third Symphony is not really a symphony, but a suite drawn from his opera *The Flaming Angel*. Fearing that this work's aborted premiere precluded any performance of it in his lifetime (his prophecy was correct), Prokofiev salvaged much of the music (chiefly interludes) for this grab bag; it makes very little sense structurally, but is still extraordinarily exciting. So is Riccardo Chailly's performance, which is all the more remarkable considering his or-

chestra: The Junge Deutsche Philharmonic, founded in 1981, is a summer touring group made up entirely of German music students. Nothing wrong with the playing here, which, like Chailly's interpretation, is a model for its consistent intensity and sense of reserve power. Climax piles upon climax, yet strength never flags. The *Oranges* Suite is excellent, too, though the famous March doesn't come across with quite the quirky bravado heard on Michael Tilson Thomas's CBS version with the Los Angeles Philharmonic.

Prokofiev's Fifth is of course a real symphony—and one of this century's greatest, at that. Leonard Slatkin's performance is likewise one of the greatest this work has ever received, and the finest recorded rendition now available. This is a reading of utmost excitement, majesty, and eloquence, magnificently played by the St. Louis Symphony (which on this evidence seems second to none for technical proficiency) and recorded with optimum naturalness (the superb acoustics of Powell Hall no doubt helped). Only a version by Tennstedt—who manages certain transitional passages, such as the tricky acceleration toward the end of the Scherzo, with better timing—could possibly usurp this performance's currently preeminent position.

Among all this distinguished company, Eduardo Mata's disc is a sorry also-ran, notable only for the precise playing of the Dallas Symphony (which, apparently no Mata's credit, has improved markedly over the past few years). The performances of the two Prokofiev suites are slick to the point of facelessness, completely devoid of any wit or imagery—with the nadir reached in Mata's monumentally indifferent reading of "Kijé's Wedding." The charming little Stravinsky suites come off bloodlessly. Maybe Mata just finds this sort of repertory boring. At least with Messrs. Tennstedt, Levi, Chailly, and Slatkin, the music of Prokofiev is in very good hands indeed.

BILL ZAKARIASEN

**Recitals and**  
**Miscellany**

**ANDREW DAVIS: Organ Recital.**

Andrew Davis, organ. [Deborah MacCallum, prod.] ERA MARQUIS ERA 109 (digital recording). Cassette: MC 109. (Distributed by Qualiton Records, 39-28 Crescent St., Long Island City, N.Y. 11101).

BACH: Toccata and Fugue, in D minor, B.W.V. 565; Chorale Prelude: Wacht auf, ruft uns die Stimme, B.W.V. 645. FRANCK: Prélude, fugue, et variation, in B minor, Op. 18. IVES: Variations on America. MacMILLAN: Cortège académique. MESSIAEN: Transports de joie d'une âme devant la gloire du Christ qui est la sienne. PURCELL: Trumpet Tune in C, from "The Indian Queen."

As an orchestral conductor who is also a notable organist, Andrew Davis joins a

highly respectable line that includes Leopold Stokowski, Sir Ernest MacMillan, and Thomas Schippers. Stokowski presided over the organ in St. Bartholomew's Church in New York City before he became leader of the Cincinnati Symphony. MacMillan, represented as a composer on this recording, was a virtuoso for some years prior to taking on conducting duties with the Toronto Symphony Orchestra, the post Davis now holds. Schippers kept his organ-playing in top shape throughout his career as a conductor of opera and orchestral literature, and he, too, eventually moved to the Cincinnati Symphony.

From the evidence here, Davis is more than comfortable as an organist. This is the first recording made on the Kney organ in Toronto's Roy Thomson Hall, and it gives a clear and exciting conception of the instrument that Davis designed in company with Gabriel Kney of London, Ontario, and Canadian organist Hugh McLean. Of the greatest importance—though a point not always observed in the planning of auditoriums in which organs are to be placed—is the fact that these three principal experts worked closely with the architect of Roy Thomson Hall, Arthur Erickson. The result is a stunning instrument, in both sound and visual design.

For the debut of this organ on disc, Davis has chosen from the mainstream of the literature, with the single exception of his bow to his predecessor, MacMillan, whose *Cortège académique* is a gracious and entirely worthy novelty. The Bach Toccata and Fugue is solid, being neither conservative nor flashy—a bit clipped here and there, but with plenty of fire and complete clarity. The familiar *Wachet auf* is done with ideal simplicity, while the Purcell Trumpet Tune has the kind of style that reminds you that Davis recorded several of the Bach harpsichord concertos with the English Chamber Orchestra.

One question always arises when Charles Ives's romp through *America* appears on any program, whether on the organ or in its sassy orchestral version by William Schuman: Will the player, or conductor, let his listeners know how much fun the whole thing is? Davis underscores the fun in this music (which Ives wrote when he was seventeen) in every possible way. He is solemn while playing the *Sweet Adeline* cadences, does not hesitate to choose amusing registrations when the melody appears as a solo, and takes you to the ball in the "à la polonaise" variation.

Sir Ernest's *Cortège* proceeds in precisely the manner you would expect of a work labeled "académique" and written for a centennial celebration in 1953. The specific events surrounding the origin of the piece are worth noting: In 1952, MacMillan had walked out of the University of Toronto after a stormy confrontation. One year later there was a reconciliation, the University gave him an honorary doctorate, and he

wrote his *Cortège*—but do not miss the touch of nose-thumbing in the two chords preceding the last chord. It's an amusing reminder of Ives in *America*.

Both the Franck and the Messiaen selections are played in a way that is close to ideal. The long line of the Franck *Prélude* is beautifully molded, without any suggestion of an intrusive ritard, but with an expressive shaping of the lyrical melody. The *Fugue* is solid and the transition to the *Variation* exactly as it should be.

The most exciting playing, and some of the most exciting music on the record, comes with the Messiaen scherzo, the epi-

sode from the suite *L'Ascension* that had to be replaced by something far less organic and more symphonic when the composer arranged the four pieces for orchestra. Davis takes Messiaen's description of the work—inspired by a new Alleluia—literally, as he does the composer/organist's observation that the music brings together "all the brilliances of the organ fortissimo." The playing is remarkable, the sound equally so. Davis takes 15 seconds longer than Messiaen (who can be heard on Ducretet-Thomson DUC 1), a minor matter considering the differences in instruments and locales of recording.

PAUL HUME



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ALL PHOTOS BY LAURA LEVINE

Although part of a chain reaction against late-Seventies arena rock, hardcore wasn't built to last. But some of it has.

by John Morthland



Henry Rollins  
of Black Flag

LECH KOWALSKI'S *DOA*, a documentary of the Sex Pistols' first and last American tour (in 1978), and Penelope Spheeris's *The Decline of Western Civilization*, filmed in Los Angeles a couple of years later, caught British and American punk at their respective heights. Both movies look a lot better now than when they were released theatrically; they offer powerful answers to questions about why punk failed and "new wave" mutations such as Boy George, Duran Duran, and Billy Idol took over. And both show the groundwork being laid for hardcore, some of the most ignored but compelling music made today. The Minutemen, Hüsker Dü, Black Flag, Flipper, and others still circulate in a scene known as hardcore, though "post-hardcore" is prob-

ably more accurate. The form was guaranteed to self-destruct; few of its advocates could sustain all that urgency and intensity. But some have, and they are part of the same chain reaction that started in the late-Seventies disillusionment with big-money arena rock and quickly led to punk—which is probably where we ought to begin.

The England of *DOA*'s time, in the midst of a depression and widespread unemployment, is celebrating a gaudy coronation. Rock is at an all-time low; crass superstars take the money and, literally, run into tax exile. For kids, there is no fun, no

future. They take their predicament to the stage, making angry, violent, and amateurish music that requires little equipment or sophistication. It's also in the spirit, coincidentally, of early rock and roll: Anyone can do it. In this England, punk is a grass-roots movement, and a political challenge to the existing order in government as well as in music.

So in Kowalski's film we see public officials explaining the 19 pages of stipulations that apply to a Sex Pistols gig, which effectively shut the band out of performing in London. We hear the withering condescension of antisemitic activist Mary Whitehouse and of stout-ale heir Jonathan Guinness. But we also see the housing projects and dole queues. We hear the articulate polemics of Terry Sylvester (of Terry and the Idols, a failed band) and songs from a variety of other early punk groups. Lead singer Poly Styrene exults in the pogo as her band, X-ray Spex, hammers out *O Bondage Up Yours*. The Clash's jagged version of *Police and Thieves* affirms punk's empathy with reggae and its antiauthoritarianism. And Generation X offers *Kiss Me Deadly*, with lead singer Billy Idol—back when he stood for something other than his own



Bad  
Brains

blustering mannequin of a self—looking fresh and inquisitive. His career, if anything, symbolizes what went wrong with punk.

Or does it? One "highlight" of this movie is the interview with Sid Vicious and Nancy Spungen shortly after the Pistols' tour ended. By now, Sid has committed the cardinal pop-star sin of believing his own press clips and is intent on acting them out in all their ugliness. Wearing a swastika T-shirt and wraparound shades, he nods, mumbles, and drops burning cigarettes on Nancy, who is dressed in black leather and whines nonstop. Before the film would make it to the theaters, both would be dead (as would its funder, Tom Forcade, the *High Times* magazine publisher, who committed suicide).

But equally indelible is the magnificent, ferocious music and the power of Vicious and Johnny Rotten onstage in late-Seventies America, where punk is less a revolt than a fashion trend. The Pistols are booked into a Dallas club by accident (Merle Haggard would play there next); Sid is shirtless, his chest slashed and fingertips bloody, as the band gloats over *Pretty Vacant*. In Tulsa, a haunted and haunting Rotten peers out over the crowd, reveling in the sheer confrontational nature of it all. And the San Francisco show (the only one



Flipper

in the North, and the only one in a show-biz stronghold) ends with Sid crawling around the floor and Johnny shimmering in the spotlight as he calls forth all the fury and transcendence he ever promised. The bleak colors and cast of characters Kowalski plays off the band bring the punk era back with a shudder. *DOA* really jogs the memory, from its foreboding opening—Iggy Pop crooning *Nightclubbing* on the soundtrack as fans of the Pistols come and go in the night—to the finale: Sid smiling onstage at Randy's Rodeo as the band roars out its amoral, acrimonious abortion song, *Bodies*.

For the most part, Kowalski stays out of *DOA*, his personal feelings becoming explicit only in the "Us vs. Them" interviews with kids and adults, British punks and American consumers. In *The Decline of Western Civilization*, however, the

adults—liberal clubowners who count beats per minute or who insist the pogo is just another dance, and slam-dancing harmless fun—take the attitude that the L.A. punks are misunderstood middle-class kids who suffered parental neglect. Director Spheeris seems to feel the same. The members of Black Flag, who live in a converted church-cum-crash pad, come off in their interview as rudderless, but at least better than hippies. Darby Crash of the Germs (the seminal L.A. punk band) deadpans his way through a list of the drugs and drinks he needs to get through a show (he would later die of a heroin overdose), and his girlfriend laughingly describes posing for snapshots with a corpse that was found mysteriously in their backyard.

Meanwhile, the music unwittingly echoes a statement Rotten made after the breakup of the Sex Pistols: "We knew a lot of bands would come through the door we



Hüsker Dü

can play to a heavy metal crowd despite their obvious affinity for rockabilly and blues. And obscure Catholic Discipline, founded not by a suburban teenage boy but by expatriate French journalist Claude Bessey a/k/a Kickboy Face, has real drive and melodic flair.

Everyone else in the film sounds like speeded-up versions of the Doors or Love's

## A Hardcore Primer

**Sex Pistols: Never Mind the Bollocks, Here's the Sex Pistols.** Warner Bros. BSK 3147; 1977.

**X: Los Angeles.** Slash 1-23930; 1980. (Distributed by Warner Bros.) **Wild Gift.** Slash 1-23931; 1981. **Under the Big Black Sun.** Elektra 60150; 1982. **More Fun in the New World.** Elektra 60283; 1983.

**Black Flag: Damaged.** Unicorn/SST 9502; 1981. Rereleased on SST 007; 1984. (SST, Box 1, Lawndale, Calif. 90260.) **Everything Went Black.** SST 1015 (two discs); 1983.

**Minutemen: The Punch Line.** SST 004; 1981. **What Makes a Man Start Fires.** SST 014; 1982. **Buzz or Howl Under the Influence of Heat.** SST 016; 1983. **Double Nickels on the Dime.** SST 028; 1984. **Blow 'n Chunks.** ROIR Cassette A 126; 1984. (611 Broadway, Suite 725, New York, N.Y. 10012.)

**Bad Brains: Bad Brains.** ROIR Cassette A 106; 1982. **Rock for Light.** PVC/Jem PVC 8917; 1983. (Jem, 3619 Kennedy Rd., South Plainfield, N.J. 07080.)

**Descendents: Milo Goes to College.** New Alliance NAR 012; 1982. (Box 21, San Pedro, Calif. 90733.)

**Flipper: Album—Generic Flipper.** Subterranean SUB 25; 1982. (577 Valencia, San Francisco, Calif. 94110.)

**D.O.A.: Bloody but Unbowed—Damage**

**to Date, 1978–83.** CD 016; 1983. (1230 Grant Ave., Suite 531, San Francisco, Calif. 94133.)

**Hüsker Dü: Metal Circus.** SST 020; 1983. **Zen Arcade.** SST 027 (two discs); 1984.

**No Trend: Teen Love.** No Trend NT 003; 1983. (1014 Ashton Rd., Ashton, Md. 20861.)

**Effigies: For Ever Grounded.** Enigma/Ruthless E 1056; 1984. (Enigma, Box 90901, Long Beach, Calif. 90809.)

**Meat Puppets: II.** SST 019; 1984.

**Minor Threat.** Dischord 12; 1984. (3819 Beecher St. N.W., Washington, D.C. 20007.)

### ANTHOLOGIES

**The Decline of Western Civilization—Original Soundtrack Album.** Slash 1-23934; 1980.

**Hell Comes to Your House.** Enigma/Bemisbrain Reagan-1; 1982.

**Rat Music for Rat People. Go!** 1982. (1230 Grant Ave., Suite 110, San Francisco, Calif. 94138.)

**Mighty Feeble.** New Alliance NAR 013; 1983.

**Hell Comes to Your House, Part II.** Enigma/Bemisbrain E-1049; 1984.

**Blasting Concept.** SST 013; 1984. (Distributed by Jem Records.)

opened; that was the idea. We just didn't know they'd all sound just like us." In New York, the first wave of punk offered such diverse artists as Patti Smith, the Ramones, Talking Heads, Blondie, and Television. But in the Los Angeles of *Decline*, two-chord LOUDHARDFAST rules.

Even the exceptions are telling. X, the group that figures most prominently in both the performance and interview footage of the movie, knows more chords than the other bands—but their real secret is that they

*Seven and Seven Is.* Darby Crash does have a clownish, pathetic sort of Sid Vicious anticharisma, but the Germs are beyond inept. Fear, with its hailstorm of onstage cursing and homophobia (which masquerades as irony but clearly isn't), ain't nothing but a frat band plopped down in the wrong era and desperately trying to compensate; only *Living in the City* combines mock humor and mock rage the way these songs are supposed to. Finally, though, (Continued on page 78)

# Reviews

## Merrie Englandes Musyk Thyng



Reissues of John Renbourn (above) and Maddy Prior: fine folk

"Sir John Alot Of" is probably the spunkiest album ever put out by Windham Hill, and no wonder: It was originally released in 1969 on Warner Bros. At that time Renbourn was a featured guitarist for the late-Sixties British band Pentangle, then at its creative and commercial peak. "Sir John Alot of Merrie Englandes Musyk Thyng and Ye Grene Knyghte," as the LP was originally titled, captures the now forgotten experimental era when a synthesis of folk, popular, jazz, and traditional musics seemed within reach. For me, it is the enduring masterpiece of that optimistic period, a stirring, beautifully crafted work that still impresses with its scope and ambi-

tion.

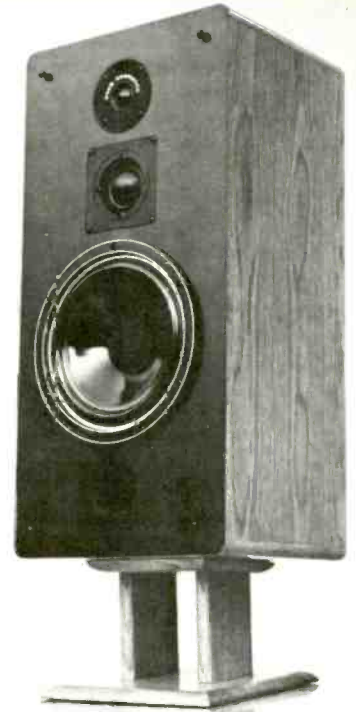
Traditional British folksongs, which figured prominently in Pentangle, make up all of Side 1, but this is by no means a polite visit to the musty archives. On both time-honored ballads and original hybrids, Renbourn fashions intense, minimal arrangements that highlight his biting acoustic guitar work and the altered sensibility he brings to the material. For despite his English folk roots, Renbourn is an American blues guitarist at heart. His rhythmic drive and string-snapping attack are closer to the Mississippi Delta than a Yorkshire moor. This earthy approach places purity of emotion before purity of style; the stark beauty and

affecting lyricism of this music haven't dated a bit.

Side 2 covers all of Renbourn's other bases. He is fluent in jazz (Charles Lloyd's *Transfusion*), r&b (Booker T. and the MGs' *Sweet Potato*), country rags (*My Dear Boy*), and Indian modality (*Seven Up*), the last two songs self-composed. His other originals allow him to slip imperceptibly from one style to the next, often within a single chorus. Both *Forty Eight* and the gorgeous *White Fishes* start as reflective folk ballads, become jazzy blues jams, and then return effortlessly to their gentle themes without jarring pronouncements. Renbourn is still the most eclectic, resourceful acoustic gui-



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tarist with the fewest pretensions that I've ever heard.

Windham Hill shows tremendous taste and artistic responsibility in reissuing this gem. Courage, too—most of the label's current catalog can't hold a candle to it.

STEVE FUTTERMAN

"Silly Sisters," the duet album by British folksingers Maddy Prior and June Tabor, has enjoyed a cult following since its original release in 1976. The pairing of these two voices—backed by musicians as celebrated in traditional folk circles as guitarist Martin Carthy, mandolinist Andy Irvine, and whistle player Johnny Moynihan, to name just three—was viewed as a vocal summit meeting. Prior, whose clear soprano provided much of the propulsion for the folk-rock group Steeleye Span, and Tabor, a contralto well known on the folk circuit as a solo performer, share a common bond in the straightforward, barely ornamented style of British traditional singing. This recently reissued collaboration points to their

**John Renbourn: Sir John Alot Of**  
Nathan Joseph, producer  
Lost Lake Arts/Windham Hill LL 0084

**Maddy Prior & June Tabor:**  
**Silly Sisters**  
Maddy Prior & Robin Black, producers  
Shanachie 79040 (Dalebrook Park,  
Ho-Ho-Kus, N.J. 07423)

**Lindsey Buckingham: Go Insane**  
Lindsey Buckingham & Gordon Fordyce,  
producers. Elektra 9-60363-1

Whatever restraint Lindsey Buckingham brought to the studio for the last Fleetwood Mac album, "Mirage," was checked at the door during the recording of "Go Insane." This pop session is downright delirious, as feverishly offbeat as anything he has ever done.

Unlike "Law and Order," which grounded Buckingham's goofier uptempo experiments with several lambent ballads dominated by his lovely acoustic guitar picking, "Go Insane" sustains its edge. A battery of synthesizers, electronic percussion devices, and multitrack production effects suggest the flip side of his sunny Mac persona. Romantic despair and self-doubt were alluded to in the hit *Go Your Own Way* and erupted intermittently throughout "Tusk"; here, they predominate. On *I Want You*, a rattling alarm clock combined with a chorus of muttered longing is at once menacing and tongue-in-check. Buckingham then launches the song in earnest, building a spritely choir of

small stylistic differences, offering several examples of the effectiveness of understatement.

The spare lines of *Seven Joys of Mary* are sung as a church hymn, to an accompaniment of bassoon and, for the last verse, soprano recorder. As Prior sings slim harmonies, Tabor delivers the melody in uninflected, flattened lines. Her voice rises to a slight lilt at the end of each verse, underscoring the paradox of the lyric about Mary's "joy" to see "her own son Jesus Christ upon the crucifix [sic]." On *The Game of Cards* and *My Husband's Got No Courage in Him*, both about sexual relations, the vocalists trade between cross harmonies and unison singing, referring matter-of-factly to love games and a wife's lengthy chastity.

With this record, Tabor shifted from triplets and the curlicued rising inflection favored in the Celtic styles that border on and influence British singing. She became more restrained, more reserved. At the same time, Prior internalized Tabor's fancier touches. She became looser, letting the sentiments dictate more ornate vocalizing. Tabor's *Geordie*, set to a guitar line pacing a brisk march, barely hints at the resolve and hope of the heroine who has gone to save her incarcerated lover. On *Lass of Loch Royal*, Prior infuses a betrayed lady's lament with small rises and falls that heighten the sadness of her story.

Between them, Prior and Tabor created a light and delicate album of hidden complexities that reveals the beauty and intensity of British ballads. It ages well.

LESLIE BERMAN

cheery, chirping voices. The title cut is only marginally more conventional, its brisk tempo and tough guitars mated to lyrics drenched in angst.

Along with *Slow Dancing* and *Loving Cup*, these songs indicate that their author



Lindsey Buckingham: delirious exorcism

is not unfamiliar with danceable technopop, as evidenced by the electronic rhythm arrangements, stereo panning effects, tape loops, and other dub-influenced fillips. Yet Buckingham's vivid, spontaneous vocal and instrumental details keep the music from disintegrating into mere digital clockwork. Even more experimental is *Play in the Rain* (one segment ending Side 1 and the other beginning Side 2). This mysterious piece recalls some of the psychedelic era's more fractured studio trips, interweaving dreamy vocal murmurs, layered choruses, and fiery guitar and Fairlight (the latter approximates a hammered dulcimer).

Production is up to Buckingham's usual meticulous standard, but the real triumph here is his singing. Not only does he display a considerable mimetic gift, but his talents as an arranger invoke his sources without copying them. The creamy falsetto parts on the calliope-like *Bang the Drum* underline his connection to the Beach Boys—a link that's officially acknowledged on the closing *D. W. Suite*. This surreal pastorate manages to sound hymnlike even as Buckingham sings, "If we all go insane/We can all go together." Said to be an homage to the late Dennis Wilson, the tune borrows from the timeless Celtic ballad, *Wild Mountain Thyme* (also known as *Will Ye Go Lassie*), then shifts to a characteristic Brian Wilson choral stroll before concluding with another lilting traditional melody.

This is anything but safe listening for old Fleetwood Mac fans. For those of us who love that band but value Buckingham's more mercurial solo work, however, that's a come-on. SAM SUTHERLAND

**The dB's: Like This**

Chris Butler & the dB's, producers  
Bearsville 25146

The dB's are the missing link between guitar pop's first blush (the Beatles and other '60s Brits) and its ripening (from R.E.M. to the Bangles). The band was formed in 1978 by North Carolina natives Chris Stamey (guitar), Peter Holsapple (guitar), Gene Holder (bass), and Will Rigby (drums); another of their hometown pals, Mitch Easter, went on to produce R.E.M. and form his own group, Let's Active. Anyway, like many other postpunk Yanks searching for a record deal at the turn of the decade, the dB's discovered that being American was downright unfashionable. Their first two albums, "Stands for deciBels" and "Repercussion"—unabashedly hook-happy pop, devoid of self-conscious irony or archivist idolatry—were released on the British Albion label and remain available only as imports.

But now that Americans, guitars, and sincerity are in vogue, the dB's have finally gotten their shot at Stateside fame (although without Stamey, who has departed for a solo career). Besides being one of the best



*The dB's: Fortunately, Americans, guitars, and sincerity are in vogue.*

albums of 1984, "Like This" is the group's most consistently appealing collection of fine-tooled (yet unfussy) arrangements and contagious choruses. The band flits effortlessly from sunny Liverpool twang (the lighthearted *Love Is for Lovers*) to hell-bent garageland screech (the snarling *Rendezvous*) and is equally convincing on the wiggly, guitar-propelled dance track *A Spy in the House of Love* and the whooping country-rockers *Not Cool* and *White Train*.

Despite their exuberant playing, the dB's are, foremost, word men; songwriter Holsapple portrays his small-scale subjects—average people grappling with mundane absurdity and fear, tenderness and sensuality—with a vivacious plainspokenness. "Now every day's like summer vacation, Christmas and birthday rolled into one day/ Now every night's a special occasion," is his glowing depiction of first-time romance in *Love Is for Lovers*. And he begins the hilariously deadpan *Amplifier* with the line "Danny went home and killed himself last night," then colors in this Diddley-beat suicide sketch by listing all the belongings swiped by Danny's vengeful girlfriend: "She took everything she thought he liked/ and what she couldn't take she found a way to break/ But she left his amplifier." And that amplifier is a devilishly blunt image of loss and emptiness. By the way, this song is one of the great nearly-lost pop treasures: It originally appeared on "Repercussion" and was rescued (in a slightly different mix) for "Like This." Let's hope their great video gets on MTV by the time you read this.

Holsapple's forceful simplicity really shines on the last two cuts. The spacey *On the Battlefront* is an eerily timeless antiwar song; "Bring the ones who decide my fate to the war if it's not too late/Let them see what's in front of me," keens Holsapple as streaks of slide guitar conjure both the American South and Southeast Asia and as

the distant rapping of cymbals imitates either a battlefield snare drum or whirring helicopter blades. With its mandolin and pedal steel guitar, *White Train* is such a delightful hoot that you almost forget it's about a dead man (perhaps the soldier of *On the Battlefront*) riding the highway to heaven. But who wouldn't want to be a passenger on such a persuasively described train to glory, where "the conductor is a good man, and the engineer's a saint"? Yeah, the dB's could probably sweet-talk us into believing anything, but they put their talents to a more honorable use—disproving the fashionable notion that pop is a synonym for artifice. JOYCE MILLMAN

**Junie Morrison: Evacuate Your Seats**

Walter Morrison, producer  
Ze/Island 90101

"Evacuate Your Seats" is cheerfully self-absorbed dance music that raises some questions about the use and abuse of electronics. On *Techno-Freqs*, Junie Morrison expresses dismay about the computer generation's lack of motivation, urging the whiz kids to get away from the terminals and onto their feet. But how many hours (weeks?) did Morrison spend bent over the studio console concocting the goofy sound-collage that surrounds this advice? He makes his array of machines do all sorts of tricks: Tracks are played backwards, vocal emulators chatter like the Mogwai in *Grem-lins* and imitate Mr. T. sounds zap from speaker to speaker. The entire LP has an anything-for-an-effect spirit.

Morrison's virtual one-man circus—he's credited with producing, performing, writing, and directing the album—leads off with songs that strike familiar notes. *Tease Me* has a stop-start bumping groove similar to any number of Rick James hits, and anyone who has heard Prince can guess how the

sentence *Show Me Yours* is completed. Morrison, however, has been at this game longer than either. He was part of the Ohio Players as well as the P-Funk crew, two groups that had a profound effect on those '80s avatars of sleaze. And on his series of solo albums (most notably 1980's "Bread Alone"), he has been developing a very personal, not to say obsessive, approach to techno-funk.

There are times when Morrison indulges in standard-issue raunchiness, but he also pulls some clever variations on well-worn scenarios. Whatever you may surmise from the title *Stick It In*, the pronoun isn't anatomical. In the song, Junie goes to visit the girl next door, who's dancing with her Walkman on; she tells him to get some headphones and plug in. *Driving in a Porsche* is a sharply conceived update of an ancient pop theme: The Girl and The Car. It's really a '70 Chevy that Morrison is cruising around in, but the mere presence of a certain "fine lady" gives the car Porschian attributes. This is one of the breeziest, most infectious bits of auto(motive) eroticism since the early Beach Boys.

Morrison's songs hook you with their rhythmic confidence, melodic insinuation, and multilayered playfulness, but "Evacuate Your Seats" is a little too smart-alecky for its own good. Morrison has a fine voice—a supple, soulful falsetto—but he's so tickled by the possibilities of synthesized vocals that the record often sounds like an R-rated Saturday morning cartoon show. And too often the songs lock into beats and then stop arbitrarily, as though someone simply decided to turn off a switch. Still, it's hard not to like an LP on which a Smurf-like voice chirps. "Contortion, contortion, contortion, a-breaking we will go!" Beat Street, meet Sesame Street.

MITCHELL COHEN

### New Orleans Rhythm and Blues

Milton W. Malden, Norman Schoenfeld, & Freddy Jeffries, reissue producers  
Chess CH 9174

This *looks* like a typically shoddy Sugarhill repackaging of vintage Chess material. The cover could have been dashed off on the Friday afternoon before a three-day weekend. The liner notes are riddled with typos; the artists' names are in quotes while the song titles aren't. But then there's the music. And the music—obscure singles recorded in the Fifties heyday of New Orleans—is a revelation.

The piano was the primary instrument in New Orleans r&b. Because Huey "Piano" Smith's Clowns were the backing band on several of these cuts, there are vivid samples of rollicking piano rumba. Those are Huey's licks under the rumbling vocals of Charles Williams (best known as a session drummer) on *What Can I Do*, an archetypal piece of New Orleans bounce; Smith also leads the way as Myles and Dupont

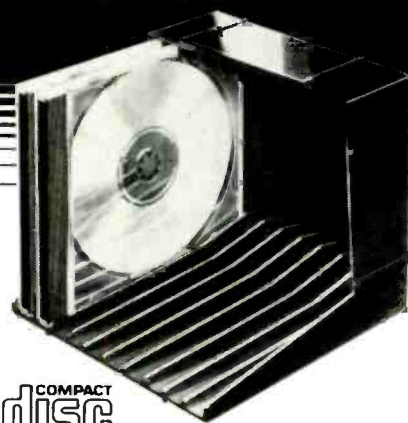
assay the unusual close harmonies of *Loud Mouth Annie*.

But Chess, the home of Chicago blues, was more oriented toward guitar, and New Orleans artists seem to have considered this when they recorded for the label. Edgar Blanchard's demented one-note solo on his *Lawdy Mama*—you could call the song a novelty if the performance weren't so relentless—is unduplicated, although a couple of artists try here, namely Allen Brooks on *Foolish Woman* and Eddie Bo on *Oh Oh*. Sugarboy Crawford strikes the most effective compromise between New Orleans and Chicago on *Jockomo* (a NOLA Indian chant better known as *Iko Iko*, a hit

for the Dixie Cups), which manages a robust Chicago band sound despite the deft, second-line beat and tenor sax solo.

In the end, variety wins out. The Hawketts' *Mardi Gras Mambo* couldn't have come from anywhere but New Orleans, what with its resonant baritone intro, riffing horn section, irresistible beat, and remarkable breath control on the vocal (by a young Art Neville, in his studio debut). Ditto for Clarence Henry's *Country Boy* and Reggie Hall's *The Joke*, both novelties like many of the biggest hits from the Crescent City. Most pedestrian are generic teen ballads such as Brooks's *Ding Dong Darling* and Bobby Blanquet's *Needing Your Love*, but

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# The 12-inch Report

Reviewed by  
Vince Aletti



Frankie Goes to Hollywood: Disco minus froth equals brittle brilliance.

THOUGH NEARLY EVERY pop song with a beat turns up as a 12-inch single these days, the heart of the market will always be those records with little or no stake in mainstream tastes, the sort of underground material the format was designed to deliver in the first place. Rap records, high-energy disco, cut-and-scratch mixes, and all the current variations on new wave and postdisco dance music that fill the 12-inch racks swarm around the edges of the pop charts, occasionally breaking in for a run at the big time. But the real life of these records is usually elsewhere, rocking the house at a club or party or booming out from a box on the street. Of course, yesterday's underground enthusiasm has a way of surfacing as tomorrow's phenomenon, and a number of the most popular 12-inch singles issued recently have turned decidedly left-field material to surprising advantage.

Frankie Goes to Hollywood—the sensation of 1984 in England, where the band dominated the charts for months with two controversial singles—has brought back disco with a vengeance. Produced by the fiercely avant Trevor Horn (Art of Noise. Yes, Malcolm McLaren), the five-man group takes disco's insistent thump and extravagant structure but leaves out the froth, for a brittle, brilliant sound. The sly sexual come-on of *Relax* (Island 96975), which had the good fortune to be banned by the BBC, established Frankie Goes to Hollywood as Britain's bad boys. But it's their second release, a pounding antiwar song called *Two Tribes* (Island 96931), that gives

them more credibility. Against a dark, dramatic track, Horn mixes aggressive passages of singing with civil-defense announcements and fallout warnings. The urgency of the vocals and cold finality of the bulletins set up a fine tension that keeps the song taut, well aimed. Several versions of *Two Tribes* were released in England, each with a different sleeve; the U.S. mix is not the most chilling of these tracks, but another variation is featured on the B side (along with an annoying treatment of Edwin Starr's *War*), and the sleeve is packed with material, including a chart on the likely effects of a nuclear exchange.

Though their singles have had rather less commercial success than Frankie's, Bronski Beat has claimed a significant spot in Britain's new disco scene with its debut, *Smalltown Boy* (Forbidden Fruit import). Sung in a tarnished falsetto recalling Sylvester at his roughest, plaintive but savage, *Boy* is a cinematic quick take of an adolescent leaving home, and it's filled with the anguish and exhilaration of escape. The vocalist of Bronski Beat (like the leads of Frankie) is publicly gay, and this gives a certain resonance to the song (and to lines like "the answer you seek will never be found at home"), but is ultimately irrelevant to its considerable impact and appeal. Bronski's second 12-inch, *Why*, an even more furiously paced disco cut with a slashing funk edge, is more defiantly gay, angrier but less affecting.

On the lighter side, there's Malcolm McLaren's outrageous culture clash, *Madame Butterfly* (Island 96915), another British production that borrows from disco (in this case, the "classic" extravagances

of Alec Costandinos) for its own very modern ends. A master of pop appropriation, McLaren also steals the "Un bel di" aria from Puccini, skewers it on a streamlined electro-track, and then lets it go full force, riveting the listener with a passion all the more stunning for being so utterly out of context. This hip-hop *Butterfly* is witty, vulgar (it's certainly not for purists from any field), and, almost in spite of itself, quite touching.

Back in the States, Talking Head Jerry Harrison and ace funkateer Bootsy Collins have crossed guitars for one of the year's best political records, *5 Minutes* (Sleeping Bay 13). Opening with a tape of Reagan's "joke" that "We begin bombing [Russia] in five minutes," the track flips his voice back and forth across a percolating (hardly ominous) interplay of guitars until it's just pure sound. In three separate mixes here, the voice is speeded up and slowed down, the phrases snipped and shuffled about, but the Presidential announcement ("My fellow Americans," he says) is run straight through often enough to sink in. Often enough for us to realize how insanely close to the edge we are right now.

The politics in rap come down to street level in three current message songs. The Fat Boys (formerly the Disco 3), a trio whose combined weight is over 700 pounds, kid around a bit at the beginning of *Jail House Rap* (Sutra 027)—they all land in jail for compulsive eating—but things ain't so funny in the end. Over a dry, chilled-out synth track sparked with unexpected jazzy piano runs (a terrific Kurtis Blow production), the Boys rap a few painful verses about the realities of prison, and the lesson hits hard. An irresistible gimmick here is the Human Beat Box, whose rhythmic heavy breathing erupts with nutty abandon throughout. Nolan Thomas's *Yo! Little Brother* (Emergency 6546) is a rap hybrid—not quite singing, but more fully produced than most hip-hop cuts—with another serious lesson. This tight little drama (it could be a perfectly realized scene in a breaksploitation movie) is sung by a big brother, still a kid himself, out to get baby bro off the block and set him straight. Both boys are streetwise and tough; so's the record.

Continuing this rap righteousness, there's "Love Bug" Starski's *Do the Right Thing* (Fever 801), a gritty MC chant about avoiding the "ghetto trap" and another of Blow's crisp productions. Flip the record for a trip further into rap territory, *Starski Live at the Fever, Pt. II*. The MC/DJ team of T LaRock and Jazzy Jay provide an even better idea of what it's like to be inside one of New York's beat clubs: Their raw party record *It's Yours* (Def Jam/Partytime 104) comes in four different versions, including a *Scratch Party Death Mix*. The message here is a sweet one: The music out there is yours. Take it and enjoy. **HF**

Vince Aletti lives and works in New York City and writes for The Village Voice.

## BACKBEAT Reviews

Rod Bernard's *This Should Go On Forever* is an enduring white swamp-pop ballad. And it's a treat to hear Clifton Chenier's backwoods accordion burst out of the big-city band assembled for *Baby Please*.

All in all, a hefty set of 17 cuts from the New Orleans underbelly. Only a city as musically diverse as this one, and a label as well-stocked as Chess, could create such a rich anomaly—even if the packaging does all it can to disguise the triumph.

JOHN MORTILAND

### SSQ: Playback

Jon St. James, producer  
EMI America/Enigma ST 17114

This is an SOS for SSQ. From a 1981 EP that never really surfaced to last year's LP, which is still submerged, this West Coast band hasn't had the opportunity to come up for air. Now their record contract has been tossed overboard by EMI. Unfortunate, because SSQ presents a slick product resulting from the lush synthesizer ensemble of Jon St. James, John V. T., and Rich West; astute lyrics (which are uncredited); and detached yet seductive vocals by Stacey Swain.

*Syntheticide* (the most commercially appealing track), *Walkman On*, and *Big Electronic Beat* are tributes to the addictive

quality of musical automation. In the first, Swain sings urgently, "I gotta have my digital fix today." Personifying a 16-track synthesizer in *Big Electronic Beat*, she sighs in her come-and-get-me voice. "I can make it naughty, I can make it nice/I can make it anyway, choose your own device." They're a synth-pop band, all right, but they're not trendy—although they do give lip service to the chic topic of domination in *Screaming in My Pillow*, which ends with Swain's escalating cries and whimpers. And two songs study the impersonal interactions of the idle rich: Swain is appropriately apathetic on *Jet Town*, but the more haunting expression of this ennui is *N'importe Quoi*, a sort of high-tech *Girl from Ipanema*.

*Clockwork* is the least successful cut, a tune you'd expect to hear overplayed at those passé singles bars where deejays are still spinning *Billie Jean*. Swain is sorely missed here, proving how indispensable her light, almost instrumental vocal quality is against the glossy background. With her, SSQ is rock's answer to impressionism. Without her, their music is merely a glimmering display.

"Playback" shimmers and soothes with sensual and intellectual appeal. It's any-time, any-volume-level music. Play it softly as a gentle wake-up call or blare it for

late-night dancing. Either way, SSQ deserves to be thrown a life preserver.

SUSAN GALARDI

## Jazz

### The Detroit Jazz Tradition: Alive and Well

Hugh Leal, producer  
Parkwood 102 (P.O. Box 174,  
Windsor, Ontario, Canada)

The tradition of Detroit jazz goes back at least to the 1920s, to the Graystone Ballroom and Don Redman, who was building McKinney's Cotton Pickers into a major band there. The city produced many world-famous musicians: Milt Jackson, Betty Carter, Kenny Burrell, Ron Carter, Tommy Flanagan, Roland Hanna, Pepper Adams, Paul Chambers, Howard McGhee, Yusef Lateef, the Jones Boys—Hank, Thad, and Elvin. For the last 25 years, however, Detroit hasn't been generating that kind of tal-



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ent: Many artists are still there, of course, but they aren't the type who leave home.

Two of the members of this quartet—alto and tenor saxophonist George Benson and pianist Claude Black—were on a par with Flanagan in the 1940s. But unlike Flanagan, they remained in Detroit. Drummer J. C. Heard left the city 45 years ago to play in big bands led by Teddy Wilson and Benny Carter. He toured with Jazz at the Philharmonic and lived and played in Japan for more than a decade before returning to Detroit in 1964.

The quartet (the fourth man is Canadian bassist Dave Young) shows its roots in '40s and early '50s bop, but that isn't all it plays. Benson has a typically lean, straightforward attack on tenor sax that builds to a sinuous wail; on alto this same style is warm and singing. But Black's dark, rumbling piano lines link him to Eddie Costa and Dave McKenna, and his five-minute solo on *If You Could See Me Now* includes touches of Erroll Garner's romanticism.

Heard is the focal point of the most completely developed number in the set, however. *J. C.'s Blues*—traditional blues verses sung in an open, Joe Williams manner by Heard with Benson and Black punching and nudging behind him—is both a summation of the quartet's contemporary mainstream jazz sources and an impressive display of its individual voices.

JOHN S. WILSON

**Dirty Dozen Brass Band:  
My Feet Can't Fail Me Now**

George Wein & Quint Davis, producers  
Concord Jazz 3005

The current revitalization of New Orleans jazz, represented by such young stars as Wynton and Branford Marsalis, Terence Blanchard, and Donald Harrison, also encompasses older music. The Dirty Dozen Brass Band, an eight-man group that originated in 1977 as a kazoo band, takes a fresh look at the city's colorful street-parade and funeral bands and their exuberant second lines, a Mardi Gras tradition that has been popular since the turn of the century.

The Dirty Dozen's repertoire starts with traditional tunes (*The Saints*, *Didn't He Ramble*, *L'il Liza Jane*) but reaches out to include Charlie Parker, Thelonious Monk, Miles Davis, and even Michael Jackson. Rhythmic intensity, based on African drumming, is kicked along by rapid-fire, insistent riffs that explode joyously. The excitement typical of the band's tremendous reception in New York and Europe this past year is conveyed successfully enough on this debut. But without the characteristic and very stylized dancing and movement that are integral to their shows, a lot of color and vitality is diluted.

The closest the record comes to duplicating a full performance is on *Blue Monk*: Growling trumpets, a shimmering trombone, and Kirk Joseph's ominously com-

manding tuba stalk through a vivid, noisy background. You'd think the babble would be distracting, but it fits right in. *L'il Liza Jane*, with its ensemble vocal, moves at a double-time trot and swings around happy, staccato instrumental lines, while the clapping and singing on the title cut (an original) enable the musicians to at least imply movement. And their version of Duke Ellington's *Caravan* has all the high-stepping confidence of one of those second-line marches on Mardi Gras.

Straight instrumental pieces such as *Blackbird Special* and *Do It Fluid* need more than horns and rhythm to vary this set the way the band's simple physical presence would. Seeing the Dirty Dozen is almost as important as hearing them.

JOHN S. WILSON

**Eastern Rebellion 4**

Wim Wigt, producer  
Timeless SJP 184  
(Zebra Marketing, 17735 Collins St.,  
Encino, Calif. 91316)

In the last two decades, pianist-composer Cedar Walton has been a stalwart of mainstream jazz, reveling in the multicultural bebop traditions of Dizzy Gillespie, Sonny Rollins, and Art Blakey. Most of the time, Walton's sessions—live and recorded—achieve what he wants them to: an unpretentious mixture of hard-driving music and lush, colorful tones. His material is rarely inappropriate or dated; aside from an occasional dip into commercial pop and the world of fusion, Walton has kept his integrity intact. And though his style hasn't changed in those two decades, he has remained fresh and vibrant—at least until the release of "Eastern Rebellion 4."

As the title indicates, this is the latest in a series. The acoustic sextet's first recording, 1979's "Eastern Rebellion," was lively, almost punchy. As a leader or a soloist, Walton is a passionate player, but on "4" he often sounds tentative and staid, holding back on his percussive staccato, usually a highlight.

The recording is good, even crisp, yet the ensemble seems to be off in the distance. Given that the sextet includes well-respected trombonist Curtis Fuller, tenor saxophonist Bob Berg, and drummer Billy Higgins (all of whom Walton has worked with in many other contexts), the low energy level is an enigma. One wonders if they were bored with each other or preoccupied with individual projects.

Gillespie and Gil Fuller's *Manteca*, which Walton recorded in 1978 with more enthusiasm ("The Pentagon," Inner City 6009), has a strong, rhythmic introduction, but the horn section (especially trumpeter Alfredo Armenteros) sounds ho-hum and flat-footed. Despite Higgins's excellence and Berg's memorable solo, the piece loses its richness. On Thelonious Monk's *Epitaph*, the unit creates a frenetic atmos-

phere and trombonist Fuller reinforces Monk's haunting mood, but it's still too calm. Higgins, who almost never misses the mark, is not as hard-hitting as he should be, especially at the bridge.

Two ballads, Johnny Mandel's *Close Enough for Love* and Walton's own *Groundwork*, are the album's best offerings, both featuring Walton's genuine softness. *Groundwork*, with fine cymbal and snare, is Higgins's best vehicle, too. The other Walton original, *I Am Not So Sure*, is composed in Cannonball Adderley's soulful style, a sensation that Berg helps secure.

To label "Eastern Rebellion 4" lackluster would be too harsh, but the selections here simply do not capture this group at its best.

JOHNATHAN W. POSES



DEBORAH FEINGOLD

Freeman has been on hold since 1975.

**Chico Freeman: Morning Prayer**

Masahiko Yuh, producer  
India Navigation IN 1063 (60 Hudson  
St., Room 205, New York, N.Y. 10013)

**Chico Freeman: Tangents**

Chico Freeman & John Koenig,  
producers. Elektra/Musician 60361

In 1975, when "Morning Prayer" was recorded, Chico Freeman looked like a real contender. A member of Chicago's avant-minded Association for the Advancement of Creative Musicians, Freeman could blow as "out" as any post-Coltrane saxophonist, but he was also comfortable and convincing with more traditional forms. He personified the neoclassical vogue that has since be-



ANDY FREEBERG/RETNA

Wynton Marsalis: star of the '80s, for better and worse

come a mainstay of contemporary jazz.

Technically, "Morning Prayer" was Freeman's debut, although it has only now been released. On tenor sax, his main wind instrument, he comes on hard and strong with a full-toned, Coltrane-inspired raspy attack. This is a thrilling, youthful sound—brash and exciting. Constantly verging on the ecstatic, Freeman never falters; even at his most convulsive moments he keeps a firm grip on the twisting contour of his solos. His energy and intensity are most apparent on the mad dash *The In Between* and the more elegant *Conversations*.

Freeman's writing on "Morning Prayer" is equally assured and compelling, full of memorable themes that incorporate darting time changes and intricate chord patterns. Freeman always makes sure to inject lyrical turns that keep his tunes from sounding academic or forced. On *Conversations* he skillfully sets off the lurching momentum of the opening choruses with a gorgeous waltz-time bridge that alters both the construction and the mood of the tune, a clever device typical of this young musician's precociousness. Only the title track, a 12½-minute mood piece complete with tinkling bells, tolling gongs, and wispy flutes, is meandering and inconclusive, especially compared to the razor-sharp directness of the other four numbers.

I thought that by now Freeman would be giving David Murray stiff competition as the young bandleader on the scene today. But instead we have "Tangents," which, like many of Freeman's recent records, is an exercise in delayed gratification. Although each LP has been marked by almost obsessive exploration in different contexts and moods, Freeman's talents as a player and writer are still teasingly unfocused.

The guest appearance by vocalist Bobby McFerrin and the occasional use of synthesizers and rock rhythms are too deliber-

ate and contrived. Though Freeman plays well on the straight-ahead jazz sections, the squeaky-clean gloss of the studio reins in any liberating energy. Even when Freeman and company risk a little action on the free-styled *Fifty Tenth Street*, every note seems perfectly in place. The glaringly commercial *Computerized Indifference* (too aptly titled to be ironic) is just silly, so flat and elementary it sounds as if the musicians were learning an old rock-and-roll backbeat for the first time. McFerrin, an acquired taste, is merely an appendage, popping up at odd times to wordlessly echo the horn lines. His big duet with Freeman, *Sangoma and Nelly*, is great if you like his can-you-guess-what-instrument-I'm-imitating-now shtick. I don't.

But there is always hope. When Freeman gets down to business, on *You Are the One*, he is transcendent. Moments like this remind me that the best is yet to come from this still young craftsman.

STEVE FUTTERMAN

#### Wynton Marsalis: Hot House Flowers

Steve Epstein, producer  
Columbia FC 39530

Wynton Marsalis is a trumpet-playing machine. There's no point in talking about his technical skills: The man can hit any note at any speed with perfect articulation. He swings, has taste, is familiar with and respectful of the heritage of jazz, and is eager to share his gifts with the world. Why, then, do I still find his playing unconvincing and anonymous? "Hot House Flowers," a no-risk "with strings" project, brings out the worst in him; of all his recordings, it provides the most up-front answer to that question.

It's far from a total failure: Marsalis's quintet, plus Ron Carter, performs with assurance and vigor, the string arrangements are unobtrusive, and Marsalis plays

an unusually infectious uptempo solo on *I'm Confessin'*. What disturbs me, though, about this always pleasant album is how utterly bloodless and safe it is. Despite his young, hip, and forward-looking image, Marsalis is a deadeningly conservative player. As he essays the material here—a well-chosen mixture of popular chestnuts and jazz originals—it becomes apparent that the trumpeter is locked into a restrictive, neobop groove. He is slavishly addicted to stylistic role models Freddie Hubbard and Miles Davis. There is nothing wrong in emulating two of the greatest horn men of all time, but Marsalis has confused inspiration with duplication. You begin to listen not for his own inventions, but for the familiar phrases of his mentors that he carefully, but unremittingly, depends on. And because he relies on other men's expressive devices, Marsalis lacks depth: his emotions sound second-hand.

Then there's the fact that this twenty-three-year-old totally rejects the alternative vocabulary of the post free-jazz decades. Marsalis seems positively frightened of experimenting with his faultless tone or his precise navigation of a tune's chord changes. His ideas are so tame and professional that they border on the reactionary. No wonder he's the new star of the Eighties.

STEVE FUTTERMAN

#### Don Sickler:

##### The Music of Kenny Dorham

Robert Sunenblick & Mark Feldman, producers. Uptown 27.17  
(276 Pearl St., Kingston, N.Y. 12401)

Don Sickler is becoming a one-man rescue team for an endangered species. Fifties jazz was dominated by composers Charles Mingus and Thelonious Monk, but Tadd Dameron and Kenny Dorham were there, too, less celebrated yet highly talented. Today, when bands perpetuate even iconoclastic giants like Mingus and Monk (Mingus Dynasty and Sphere), it is especially important that groups such as Sickler's keep the other music alive.

This album focuses on Dorham compositions and arrangements that exist only on out-of-print recordings. These selections emphasize his knack for fascinating harmonic colors and haunting ballad lines (notably on *La Mesha*, a charming piece written for his three-year-old daughter). The LP also reveals Sickler's talent as a trumpeter to a far greater extent than does his work with Philly Joe Jones's group Dameronia. Here he steps out with bright, crackling phrasing; on slower pieces, he is more deliberate.

The quintet includes two sidemen who worked in Dorham's groups—pianist Cedar Walton and saxophonist Jimmy Heath—along with Ron Carter on bass and Billy Higgins on drums. Carter is in brilliant form, not only as a soloist but in his strong, pulsing support. JOHN S. WILSON



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## PUNKED OUT

(Continued from page 69)

there is Black Flag, providing the bridge into hardcore and then back out. Personnel has changed numerous times since the group formed in 1978; guitarist and chief songwriter Greg Ginn is the only original member, and the band didn't really hit its stride until vocalist Henry Rollins joined for the 1981 "Damaged" LP, a hardcore watershed.

By then, hardcore and new wave had thrown down different gauntlets. New wave—softer, more melodic, and thus more marketable—sought to take over the charts. Hardcore ignored the charts and the larger industry; the purist spirit of punk lived on in that separatist music, as did the nihilism.

Most bands don't last long, but the form is ubiquitous, even taking hold in a few places outside Los Angeles. San Francisco produced the Dils (who evolved into Rank and File) and the Dead Kennedys, probably the most prolific hardcore band in the world, but one with mundane music and pretentious, posturing lyrics. Washington, D.C., boasted a strong scene for several years, but the only durable band proved to be the bruising and intelligent Minor Threat. The nation's capital also yielded Rollins as well as Bad Brains, an all-black group that played hardcore and reggae; still, the Brains weren't recognized until they went to New York, just as Rollins had to go to L.A.

**Today's hardcore is everywhere.** Compilation albums leap out of unlikely states and cities, like Texas and Phoenix. But no major label has signed a hardcore band, and none is likely to. The problem is not simply that the music is inherently anticommercial, nor that so much nihilism inevitably turns on itself to break up bands and scenes; even the flirtations with fascism can't be blamed, especially when mainstream groups with names like Spandau Ballet can succeed. The biggest problem is that the idiom is so limited most bands working in it turn out boring, formulaic records that all sound the same.

After defining the form, Black Flag inched toward commercial viability by fusing hardcore with heavy metal and hard rock. But soon they veered too close to metal, becoming ponderous and increasingly trite. Their cynicism may have done them in; Ginn still plays fearsome machine-gun guitar, but Rollins is more enthusiastic about his poetry projects.

Another suburban L.A. group, however, has found a way out of the hardcore ghetto, musically if not commercially. The Minutemen hail from San Pedro; their name is partly a play on their political bent and partly a reference to the fact that their songs originally lasted less than 60 seconds. (That music was all breakneck forward motion, lead singer d. boon spewing forth tunes that

had no hooks or instrumental breaks.) If this trio has any glaring fault, it's that they release too many records, but they've never stopped developing. Their sprung rhythms are reminiscent of Captain Beefheart; they have also recorded rolling acoustic numbers and lately delved into funk and Afro-pop. Their stance, more one of outrage than of hostility, shows an empathy for the working class that the other bands lack.

Hüsker Dü, another trio, hails from Minneapolis, but shares a label (SST) with the Minutemen and Black Flag. They originally played at typically breathless tempos, and often still do, but now they sometimes leave more room for guitar pyrotechnics of

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## Hardcore can't get major-label bids, but compilations still leap out.

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Bob Mould, Jimi Hendrix's hardcore heir. *Reoccurring Dreams* (on their "Zen Arcade" double album), a 14-minute instrumental that would have been unthinkable a couple of years ago, features a surging rhythm section holding together layers of drone, fuzz, feedback, and white noise. And Mould is maturing as a songwriter—*Pink Turns to Blue* is as harrowing a junkie song as anyone has written; in a genre that dwells on the subject.

Flipper, a San Francisco band, plays a grinding, grunting, groaning mélange of hardcore, metal, and dissonance that's slower than anything else on the circuit today. They crash and crunch, their riffs heaving and lurching as if to parody hardcore, but underneath the surface is a band that approaches life and love with humor and urgency. Flipper is also the model for No Trend, a Baltimore group that may be even raunchier, and the Butthole Surfers, a San Antonio band that may be even more mock-perverse.

Among those bubbling under, the Meat Puppets (from Phoenix) integrate country and hardcore. TSOL (True Sounds of Liberty), veterans of the original L.A. hardcore scene, sound too much like the Doors, but otherwise continue to edge toward something that could conceivably make it onto the radio. The Effigies (from Chicago) know their way around a riff and have passion, if not energy. These and other bands still constitute an underground—the last bona fide underground in American rock, I would argue. But look at it this way: If you take away media coverage and go on just sales and airplay, that's what the Sex Pistols were, too, in this country. These bands may work on a much more modest scale, but they're all in it for the long haul.

HF



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Compiled by Mildred Camacho and Janet Wolf

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Advent 6003. Mar.  
B&W DM-110. June.  
Bose 201 Series II. Dec.  
Boston Acoustics A-400. Jan.  
Canton CT-2000. Nov.  
DBX Soundfield One. Nov.  
ESB 7/08. Oct.  
Infinity RS-8a. Jan.  
Innovative Techniques ITC-1. Nov.  
Magnavox SD-2570. June.

Marantz DR-80. Nov.  
Polk SDA-2. June.  
Quad ESL-63. July.  
Technics SB-R200. Nov.  
Thiel CS-3. June.

### Tape Decks

Aiwa AD-F770. Jan.  
Akai GX-7. Feb.  
ASC AS-6002HS open-reel. Feb.  
Harman Kardon CD-491. Apr.  
JVC DD-V9. Feb.  
Nakamichi RX-202. Feb.  
Nakamichi RX-505. Aug.  
Pioneer CT-90R. Feb.  
Pioneer CT-A9. Aug.  
Sony TC-K666ES. Aug.  
Tandberg TCD-3014. Aug.  
Teac V-900X. Aug.

### Tuners

Hafler DH-330. July.  
NAD 4125. Oct.

### Turntables

Denon DP-45F. May.  
Onkyo CP-1055F. Mar.  
Thorens TD-147. Jan.

### Miscellaneous

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Sansui PC-X1 Tricode PCM adapter. Feb.

## AUDIO AND VIDEO

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### TEST REPORTS: Car Stereo

Clarion Audia TRX-100 tuner/tape deck. July.  
Grundig GCE-9900 receiver/tape deck. May.  
JVC KS-Q8 tuner/tape deck. May.  
Kenwood KRC-929 tuner/tape deck. July.  
Nakamichi TD-800 tuner/tape deck. July.  
Panasonic Supreme Elite CQ-S958EU receiver/tape deck. Mar.  
Pioneer KE-A880 receiver/tape deck. Oct.  
Sanyo FT-V98 receiver/tape deck. Mar.  
Sony XR-100 tuner/tape deck. May.  
Sony CDX-5 Compact Disc player. Oct.  
Yamaha YCT-800 tuner/tape deck. Mar.

### TEST REPORTS: Video

ADC VSS-2 Video Sound Shaper equalizer. May.  
Aiwa AV-50M Beta Hi-Fi VCR. Apr.  
Hitachi VT-88A VHS Hi-Fi VCR. June.  
Hitachi VT-88A VHS Hi-Fi VCR (retest). July.  
Jensen AVS-2100 TV tuner/switcher. July.  
Panasonic PV-1730 VHS Hi-Fi VCR. Dec.  
Pioneer TV-T700 TV tuner/switcher. Jan.  
Pioneer TVM-190 monitor. Feb.  
Pioneer SD-25 monitor and SD-X5 TV tuner. Nov.  
Polk VS-19 shielded loudspeaker. Nov.  
Quasar VH-5845XQ VHS Hi-Fi VCR. Oct.  
RCA VJM-2023S monitor/receiver. Mar.  
RCA VKT-650 VHS Hi-Fi VCR. Sept.  
Sanyo AVT-100 TV tuner/switcher. Aug.  
Sony KX-1901A monitor. Jan.  
Sony VTX-1000R TV tuner/switcher. May.  
Surround Sound M-360 Dolby Stereo decoder. Aug.

#### Car Stereo

A Clarion Call: High-End Performance for Low-End Budgets. Gary Stock. (The Autophile) Feb.  
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#### Computers

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Setting Up a Super Catalog: Organizing Your Record Collection by Computer. Allan Kozinn. Feb.  
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#### Digital Audio

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#### Electronics

Audio Electronics: American Style! J. Gordon Holt. July.

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How HF Tests Turntables. Michael Riggs. (Basically Speaking) Jan.

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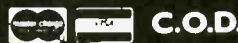
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 Switcher Salvation: Tips on Setting Up an Audio-Video System. Alexander N. Retsoff. (Retsoff's Remedies) Apr.  
 Test Discs for Today's Systems. Alexander N. Retsoff. (Retsoff's Remedies) June.

**ESSAY REVIEWS**  
 Angel's Reflexe: Music of Machaut, Des Prez, Monteverdi, Purcell, and Bach. James Wierzbicki. June.  
 Blades, Ruben: Buscando America. Pamela Bloom. Aug.  
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## RECORDS AND RECORDINGS

In Favor of Live Records. Alfred Brendel. May.  
 International Record Critics Awards: The Seventeenth Annual. Theodore W. Libbey, Jr. Nov.  
 The Keyboard, Baroque and Before: Four Authentic-Instrument Recordings of Works by Clementi, Scarlatti, and Bach. Kenneth Cooper. Apr.  
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 Preview of Forthcoming Recordings: 1985. Part 1, Sept.; Part 2 (Compact Discs), Oct.; Part 3, Nov.  
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## MUSIC AND MUSICIANS

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 Basie Basics. John S. Wilson. Aug.  
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 Discovering American Music: One Critic's Personal Odyssey. Paul Kresh. Mar.  
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 Jordan, Sheila: The Sheer Need to Sing. Crispin Cioe. May.  
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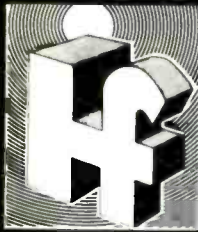
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Sullivan, Ira, and Rodney, Red: The Return of Mutt 'n' Jeff. Francis Davis. July.  
Toscanini: The Maestro Revisited. B. H. Haggin. Dec. (MA).  
Was (Not Was): Caught in an Elevator. Sam Sutherland. Apr.  
Williams, Hank: Hank the Drifter. John Morthland. July.

### COMPACT DISC REVIEWS

Ackerman, William: Passage. Sam Sutherland. June.  
Bach: Concertos for Violin and Orchestra: B.W.V. 1041, 1042, 1043. Multer. Thomas W. Russell III. June.  
Beatles: Abbey Road. Sam Sutherland. Feb.  
Beck, Joe: Friends. Sam Sutherland. Oct.  
Beethoven: Sonata for Piano, No. 32, Op. 111; Symphonic Etudes, Op. 13; Toccata in C, Op. 7; Sonatas for Piano: No. 23, Op. 57; No. 3, Op. 2, No. 3. Pogorelich, Rosenberger, Schub. Thomas W. Russell III. Nov.  
Beethoven: Sonata No. 29, Op. 106. Gilels. Thomas W. Russell III. Aug.  
Beethoven: Symphony No. 3, Op. 55. Cleveland Orchestra, Dohnányi. Thomas W. Russell III. Oct.  
Beethoven: Symphony No. 8, Op. 93. Cleveland Orchestra, Dohnányi. Shirley Fleming. Oct.  
Berlioz: Symphonie fantastique, Op. 14. Chicago Symphony, Abbado. Robert E. Benson. Oct.  
Bernhardt, Warren: Trio '83. Sam Sutherland. Aug.  
Blakey, Art: A Night in Tunisia. Michael Ullman. Dec.  
Bowie, David: Let's Dance. Sam Sutherland. Oct.  
Brahms: Symphony No. 1, Op. 68. London Philharmonic, Tennstedt. Thomas W. Russell III. Nov.  
Cage: Second Construction. Cowell: Pulse. Lundquist: Sisu. Taira: Hierophonie V. Allan Kozinn. Feb.  
Danses Anciennes de Hongrie et de Transylvanie. Thomas W. Russell III. Aug.  
Davis, Miles: E.S.P. Sam Sutherland. Mar.  
Dylan, Bob: Highway 61 Revisited. Sam Sutherland. July.  
Eagles: Hotel California. Sam Sutherland. Nov.  
Electric Light Orchestra: Secret Messages. Sam Sutherland. Mar.  
Fagen, Donald: The Nightfly. Sam Sutherland. Jan.  
Flin & the BB's: Tricycle. Sam Sutherland. Aug.  
Gaye, Marvin: Sam Sutherland. July.  
Getz, Stan: Sweet Rain. Sam Sutherland. July.  
Grusin, Dave: Night-Lines. Sam Sutherland. Oct.  
Grusin, Dave, and the NY-LA Dream Band. Sam Sutherland. Oct.  
Haden, Charlie: The Ballad of the Fallen. Michael Ullman. Nov.  
Handel: Three Messiahs. Thomas W. Russell III. Dec.  
Handel: Water Music (complete) English Baroque Soloists, Gardiner. Allan Kozinn. Jan.  
Ingram, James: It's Your Night. Sam Sutherland. June.  
Jackson, Joe: Night and Day. Sam Sutherland. Mar.  
Jackson, Michael: Thriller. Sam Sutherland. Jan.  
Jarrett, Keith: The Köln Concert. Sam Sutherland. June.  
Jones, Quincy: The Dude. Sam Sutherland. Mar.  
Journey: Frontiers. Sam Sutherland. Jan.  
Merrill, Helen. Michael Ullman. Dec.  
Metheny, Pat: 80/81. Sam Sutherland. June.  
Morrison, Van: Live at the Grand Opera House Belfast. Sam Sutherland. Aug.  
Mozart: Concertos for Violin and Orchestra, K. 211 and 218. Thomas W. Russell III. June.  
Mozart: Opera Arias. Popp. Paul Hume. Aug.  
Mozart: Sinfonia Concertante, K. 364/320d; Concerto for Violin and Orchestra, K. 211. Shirley Fleming. Aug.  
Osborne, Jeffrey: Stay with Me Tonight. Sam Sutherland. June.  
Pavarotti, Luciano: Verismo Arias. Matthew Gure-

witsch. Mar.  
Pretenders. Sam Sutherland. Mar.  
Prokofiev: Romeo and Juliet (excerpts); Classical Symphony, Op. 25. Cleveland Orchestra, Levi; Philadelphia Orchestra, Muti; Chicago Symphony Orchestra, Solti. Thomas W. Russell III. July.  
Puccini: Turandot. Vienna Philharmonic, Karajan. Thomas W. Russell III. Sept.  
Rachmaninoff: Symphony No. 2, Op. 27. Concertgebouw Orchestra, Ashkenazy. Robert E. Benson. Sept.  
Reich: Music for 18 Musicians. Michael Ullman. Nov.  
Rodrigo: Concierto Madrigal for Two Guitars and Orchestra; Concierto Andaluz for Four Guitars and Orchestra. Romero; Academy of St. Martin-in-the-Fields, Marriner. Allan Kozinn. Mar.  
Rollins, Sonny: Way Out West. Sam Sutherland. June.  
Schubert: Symphony No. 8, D. 759. Cleveland Orchestra, Dohnányi. Shirley Fleming. Oct.  
Shadowfax: Shadowdance. Sam Sutherland. Sept.  
Simon, Paul: Hearts and Bones. Sam Sutherland. Oct.  
Springsteen, Bruce: Born in the U.S.A. Sam Sutherland. Nov.  
Squeeze: Singles—45's and Under. Sam Sutherland. June.  
Steely Dan: Aja. Sam Sutherland. Dec.  
Stevens, Cat: Greatest Hits. Sam Sutherland. Feb.  
Stitt, Sonny: Moonlight in Vermont. Sam Sutherland. Sept.  
Strauss; Lutoslawski: Concertos. Holliger; Cincinnati Symphony Orchestra, Gielen. Shirley Fleming. Nov.  
Strauss: Also sprach Zarathustra, Op. 30; Don Juan, Op. 20. Berlin Philharmonic, Karajan. Robert E. Benson. Oct.  
Talking Heads: Speaking in Tongues. Sam Sutherland. June.  
Vivaldi: The Four Seasons, Op. 8. English Concert, Pincock. Allan Kozinn. May.  
Vollenweider, Andreas: Caverna Magica (...Under the Tree—in the Cave...). Sam Sutherland. Nov.  
Weather Report: Night Passage. Sam Sutherland. Jan. Heavy Weather. Sam Sutherland. Dec.  
Weill: The Unknown Kurt Weill. Stratas. Thomas W. Russell III. June.  
Young, Neil: Harvest. Sam Sutherland. Aug.

### VIDEO REVIEWS

Blotto: Metalhead. Ira Mayer. May.  
Bowie, David. Ira Mayer. May.  
Easton, Sheena. Ira Mayer. May.  
J. Geils Band. Ira Mayer. May.  
Girl Groups: The Story of a Sound. Ira Mayer. Mar.  
Gospel. John Morthland. Aug.  
The Harder They Come. Mark Moses. Dec.  
Horowitz, Vladimir: In London. Allan Kozinn. Feb.  
Iron Maiden. Ira Mayer. May.  
Jackson, Michael: Making Michael Jackson's Thriller. Mitchell Cohen. May.  
King, Carole: One to One. Ira Mayer. Jan.  
Massenet: Manon. Thomas W. Russell III. May.  
Pavarotti in London. Allan Kozinn. Feb.  
Ready, Steady, Go! (Vol. 1). Billy Altman. Sept.  
Reed, Lou: A Night With Lou Reed. Jeff Nesin. Sept.  
Talking Heads: Stop Making Sense. Joyce Millman. Dec.  
Taylor, James: In Concert. Ira Mayer. Jan.  
Tchaikovsky: The Sleeping Beauty. Thomas W. Russell III. May.  
That Was Rock (The TAMI/TNT Show). Billy Altman. July.  
Verdi: Otello. Thomas W. Russell III. July.  
The Weavers: Wasn't That a Time. Ira Mayer. Mar.  
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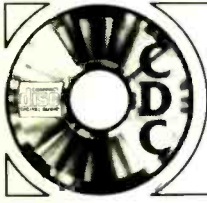
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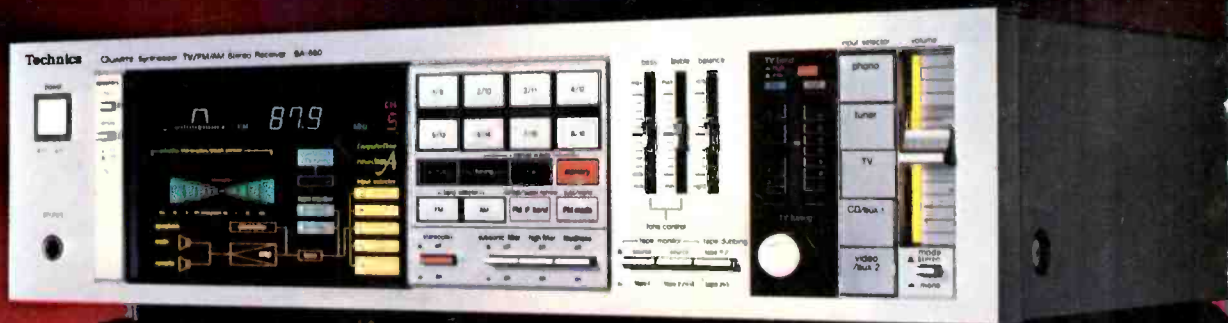


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